

From: Chief Assistant (Staff Co-ordination) Drama Group, Television.

Room No. & Building: 5104 TC. Tel. Ext.

Subject: DAVID MALONEY.

Date: 22nd December 1975.

To: S.Pers.O.P.Tel.(1).

Copy to: 1. H.D.G.Tel.,  
2. C.A.Gen.D.G.,  
H.E.R.D.Tel, H.P.S.,  
S.Pers.A.O., NPC B'ham,  
S.Pers.A.O., NPC M'chester,  
H.Serials, Mr. M. Barry,  
Mr. R. Craddock,  
Mr. P. Hinchcliffe,  
Org.Serials, O.A.Serials.

STAFF PRIVATE

As spoken:

Please engage DAVID MALONEY

from: 19.1.76. to: 1.10.76.

to direct: ROUGH JUSTICE, ANGELS and DR. WHO (all BBC-1).

Producers: Morris Barry, Ron Craddock & Philip Hinchcliffe.

Recording:

Engagement to include preparation, editing, dubbing and  
completion of programme regardless of precise dates.

Fee:

Please charge as follows:

Costing details to follow.

*Jerry Davis*

PP (Ayton Whitaker)

JWD



PROG. TITLE				REHEARSAL ROOM BOOKING			
DOCTOR WHO 4P - "DEADLY ASSASSIN"				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:-		Room No. and Building	
Four Episodes				Studio Bookings		4047 T.C.	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Dept. Org:			
02346/2131-4			I				
Dept.		Studio		Hse. Man. (T.R.R.)		S. 105, S.H.	
Drama Serials, Television				Asst. Hse Manager		Victoria Rd, N. Acton	
Production day(s) and date(s)		Week(s)		Sup. (Reh. Props)		Victoria Rd, N. Acton	
16th and 17th August 1976		33		Producer		*	
29th, 30th, 31st August 1976		35		Director		*	
Filming date(s)		Week(s)					
27th-30th July		30					
Producer		Room No.	Building	Tel. Ext.		File Copy	
Director		505	Union			Date	
Designer						28th May 1976	
						1	

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs:  
 One of these two copies, signed by the Producer, will be returned to Studio Bookings:  
 Finally Studio Bookings will confirm the booking:

(PART 2)  
 (PART 3)  
 (PART 4)

PART 1 Mark-up date(s): Tuesday & Wednesday 3rd and 4th August 1976

First reh. date: 5th August

Last reh. date: Saturday, 28th August

Details of Saturday afternoons or Sundays if required (state dates and times):

12.00 - 5.00 pm on: 7th, 14th, 21st, 28th August

NO SUNDAYS

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, etc.):

Large room preferred because of large composite sets.

Signed

*Ann Rickard*

Date 28.5.76

PART 2 The following rehearsal facilities have been booked for this production

Total no. of days

at

TOTAL INTERNAL COST

Facility Code J 30

Signed

Date

Although every effort will be made to provide the actual rooms mentioned above, Asst. to H.S.M. Tel. (1) reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking.

Signed

Date

PART 4 This is to confirm that your Rehearsal Room will be:

Signed

Date



JOAN

From: Bernard Lodge.

Room No. &  
Building: E.414, TC.

Tel.  
Ext.:

date: 8.6.76

Subject: DR. WHO TITLE SEQUENCE.

To: Philip Hinchcliffe.

To clarify the situation, the negatives of the opening and end titles are held by General Screen Enterprises of Uxbridge. Our Graphics Film Editor has ordered two new prints of each against project number 2346/2101. The copies will be made up as two telecine rolls each containing the opening and closing film. A spare roll will be kept by the Graphics Editor and the other will go to the appropriate T.K. when informed by the Production Office or Film Traffic Control. After each recording it will be returned to the Graphics Editor for safe keeping. At the moment the Editor concerned is Melvin Wolfe and his extention is

J. A. Randall.  
pp. Bernard Lodge)

jr.



8th June 1976.

22/76

ARTISTS CONTRACTS : FILMING INFORMATION

Artists Contracts Department has experienced recent instances where actors have not been paid for filming to which they were entitled. Upon investigation it was found that no details of such filming had been sent to the Booking Assistant.

Will Director's Assistants please ensure that all particulars of filming dates and hours worked by actors are sent to the Booking Assistant. The exact number of days and hours worked on filming is important in respect of both the artist's initial payment and any repeat fees which may become due.

23/76

CREDITS : SCREEN AND RADIO TIMES

On 14th April D.P.Tel. issued an amended document on Screen and Radio Times Credits, copies of which have been distributed to Drama Producers and Director's Assistants.

Your attention is drawn particularly to the newly agreed wording of Design Group credits (para 9, b):-

Designer  
Costume Designer  
Make-up Artist  
Graphic Designer  
Visual Effects Designer

24/76

STAFF REGULATIONS BOOKLET

All staff should have received through the internal post Amendment No. 1 for their copy of Staff Regulations. This amendment should be placed in the pocket in the cover of the Booklet. Staff who have not yet received their copy are asked to notify their Personnel Officer.

25/76

STUDIO MANAGEMENT DAILY REPORT

From Assistant (1) to H.S.M.Tel. (Eddie Marsden):-

"Floor Managers and P.A.s are reminded that the completion of a Studio Management Daily Report and, where applicable, an overrun log is obligatory and must be made at the end of each day after rehearsal, recording or transmission.

/contd ....



Some P.A.s and F.M.s have been lax in this matter and unless it is rectified, disciplinary action will need to be taken. The logs are vital documents. It is as important to report that there was nothing special as it is if there was a disaster. The Studio Management Daily Report is also used by Finance Dept. for costing purposes, and all information required should be properly given (e.g. scheduled TX length or, with inserts, "air time").

Overrun logs should give proper indication of how the time was spent between breaks, retakes (includes the time between takes) and programme material. In addition where the session is scheduled rehearse/record, the time spent in rehearsal is required. Reasons for other lost time and indications of the basic reasons for overruns are to be stated. Overrun logs are required for all overruns to scheduled recording times whether they occur at the day end or not."

26/76

#### STUDIO SECURITY

From Assistant (1) to H.S.M.Tel. (Eddie Marsden):-

"Studio locking is normally planned between Night Managers and C.S.Tel. but there are two circumstances that this planning does not cover.

1. Early finish on pre-rehearsal days

If a production decides to end pre-rehearsal before 2200 hrs. the F.M./P.A. should ring C.S.Tel. to have the studio locked as soon as he knows what time rehearsal will finish, having first found out from the designer and TM that no further work is required in his studio during the remainder of that day or overnight.

2. Early completion of set and light days

If dressing is to be completed before 2200 hrs. and there are no further operations, e.g. fine lighting to be carried out, the D.O.A. or Day Manager should be asked to contact C.S.Tel. for the studio to be locked.

Whereas C.S.Tel. cannot guarantee to lock studios prior to 2030 hrs. they will make every effort to meet requests. The important factor is telling them as soon as a requirement is identified so that staff can be planned to do the locking.

Contact: Central Services, House Manager's Office, Ext. 4600 up to 1800 hrs. Thereafter to Duty Manager direct on ext. 4651 or 7594."

/contd ....



27/76

HOTELS : BUSINESS HOUSE TERMS

In conjunction with Travel and Shipping Manager, A.H.Tel.A.D. has negotiated business house terms with certain hotel chains in England and abroad. The terms are available primarily for business purposes but can be used by BBC staff when travelling privately.

Details of hotels, their rates and booking methods are available in your Organiser's office.

28/76

COLOUR SEPARATION OVERLAY

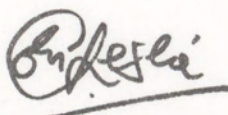
From Vision Manager (Bob Wright):-

"Within the next few weeks a new electronic switch will be available to T.M.s for use on C.S.O. This new switch will be capable of reproducing shadows.

In reproducing shadows it is essential that the background Hue, Saturation and Luminance be even. Any variation will be seen by the **switch** as a shadow and thereby reproduced accordingly.

I would, therefore, suggest that the following points be given careful consideration by Designers/Directors working with C.S.O.:-

1. The cyc, coving and floor must be the same hue, saturation and luminance.
2. The cyc must be stretched tight and even.
3. Keep the action on the painted area to a minimum to avoid marking.
4. Allow for repainting the floor if necessary, prior to recording."



(Colin Leslie)



Philip Hinchcliffe

WILL PRODUCERS PLEASE CHECK AND ADVISE ANY CHANGES  
TO THIS SCHEDULE TO O.A. DRAMA SERIALS TELEVISION.

From: Organising Assistant, Drama Serials, Television

Room No: 404 Thros. Hse.

Ext:

Date: 18.6.76

Subject: DRAMA SERIALS FILM & O.B. EFFORT WEEKS: 25 - 41

To: F.O.M. Ian Brindle, T.F.S. W.104  
Costume Effort: Denver Hall, 3011 T.C.  
Make-up Allocation: H.120 T.C.  
O.A. Design: 330 Sc.Blk. T.C.  
Properties: Bruce Messenger (2) 269 SC.Blk.  
Scene Man. Bert Davies, 101 Sc.Blk. T.C.  
Make-up Spur, B'ham: Miss G. Arthy  
Assts. O.B. Prog.Plan. 6055 T.C.

Drama Serials Producers  
Drama Serials P.U.M.s  
Org. Serials  
Asst. Servicing, Prog. Plan.:  
Jancis Deacock 6055 T.C.  
Senior Cost Designer, B'ham.  
Assts. Prod. Prog. Plan. (3) 6055 T.C.

Film and O.B. effort planned or requested for Drama Serials (as at 18.6.76) is as follows:

WEEK	PROGRAMME	AGREED	REQUESTED	NOTES	MAN HOURS	
					AGREED	REQUESTED
25	Brothers (B'ham) (5)	Mon/Tues				
	Z Cars O.B. (2)	Sat-Tues				
26	House That Jack Built		Fri	Ealing-titles		50
	Angels (B'ham) (4)	Wed/Thurs				
	Z Cars O.B. (3)	Sun-Thurs				100
27	Brothers (B'ham) (6)	Mon/Tues				
	Z Cars O.B. (4)	Tues-Fri				100
28	Z Cars O.B. (4)	Sat				
	Z Cars O.B. (5)	Thurs/Fri				100
29	Brothers (B'ham) (7)	Mon/Tues				
	Z Cars O.B. (5)	Sat-Mon				
	Angels O.B. (B'ham) (5)	Mon-Fri				100
30	Dr Who 4P		Tues-Fri			225
	Z Cars O.B. (6)	Sat-Wed				100
	Angels O.B. (B'ham) (6)	Mon-Fri				100
31	The Duchess (12)		Mon			
	Brothers (B'ham) (8)	Mon/Tues				
	Z Cars O.B. (7)	Mon-Fri				100
	Angels (B'ham) (8)	Mon/Wed		N.-Tues.		
32	Little Lord Fauntleroy O.B.	Mon-Fri				200
	Z Cars O.B. (8)	Wed-Fri				100
	Angels (B'ham) (9)	Wed/Thurs				



WEEK PROGRAMMEAGREED REQUESTEDNOTESMAN HOURS  
AGREED REQUESTED

33	Z Cars O.B. (8)	Sat/Sun		
	The Duchess (13)	Mon or Sun		
	Little Lord Fauntleroy O.B.	Wed-Fri		200
	Z Cars O.B. (9)	Fri		100
	Brothers (B'ham) (9)	Mon/Tues		
34	Little Lord Fauntleroy O.B.	Sat/Sun, Fri		200
	What Katy Did (1)	Mon-Fri		
	Z Cars O.B. (9)	Sat-Tues		
	Angels (B'ham) (10)	Wed-Thurs		100
35	Little Lord Fauntleroy O.B.	Sat-Tues		200
	Brothers (B'ham) (10)	Mon/Tues		
	Z Cars O.B. (10)	Sun-Thurs		100
36	Z Cars O.B. (11)	Tues-Fri		100
	Angels (B'ham) (11)	Wed		
37	Z Cars O.B. (11)	Sat		100
	Brothers (B'ham) (11)	Mon/Tues		
	Little Lord Fauntleroy O.B.	Thurs/Fri		200
	The Duchess (15)	Wed/Thurs	Isle of Wight	
	Z Cars O.B. (12)	Thurs /Fri		100
38	Little Lord Fauntleroy O.B.	Sat-Mon		200
	Dr Who 4Q	Tues-Fri		
	Z Cars O.B. (12)	Sat-Mon		
	Angels (B'ham) (12)	Wed/Thurs?		
39	Brothers (B'ham) (12)	Mon/Tues		
	Little Lord Fauntleroy O.B.	Sat-Wed		200
	Z Cars O.B. (13)	Sat-Wed		100
40	Angels (B'ham) (13)	Wed/Thurs		
	Little Lord Fauntleroy O.B.	Mon-Fri		200
41	Brothers (B'ham) (13)	Mon/Tues		

*Ruth Adams*



PROG. TITLE				ARTIST'S (CONTRIBUTORS) REQUISITION			
Episode(s) / Sub. Title				Distribution		Denotes Recipient	
Proj. No(s)				To:		Room No. and Building	
Dept.				Contracts Asst.:		No of Cop	
Production date(s)				Nansi Davies		S.205 Sulgrave S.H.	
Filming/O.B. date(s)				Room No.		Building	
Producer				Tel. Ext.		File Copy	
Director				Union House		Date	
Designer				Threshold Ho.		22.6.76	
				S.Blk, T.C.		*	

RECORDING TIMES	t.b.a.	PROGRAMME DURATION	25'	ALLOCATION FOR ARTISTS	£ 6500
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### REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

Eps.1 & 2 O/Reh. 5/6/7/9/10/11/12/13th August STUDIO: 15/16/17 August  
 Eps.3 & 4 O/Reh. 18/19/20/21/23/24/25/26/27/28 August STUDIO 30/31st August

### FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

26th-30th July (location)

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule )
TOM BAKER		DR.WHO (Eps.1-4 + film)	Budget Cat.1 fees
		CASTELLAN SPANDRELL (Eps.1-4)	
		CHANCELLOR GOTH (Eps.1-4 + film)	
		CO-ORDINATOR ENGIN (Eps.1-4)	
		COMMANDER HILRED (Eps.1 & 2 Ep.4)	
		COMMENTATOR RUNCIBLE (Eps.1 & 2)	
		CARDINAL BORUSA (Eps.1 & 2 Ep.4)	
		THE PRESIDENT (Ep.1)	
		THE MASTER (Eps.1-4)	
Signature of Producer/Director .....			



PROG. TITLE	DR.WHO (4P)		ARTISTS (CONTRIBUTORS) REQUISITION (continued)	
Episode(s) / Sub. Title	"Deadly Assassin"		Page No.	2 *
Proj. No(s)	02346/2131			

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT. ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre- recordings for any individual artist vary from the above schedule on the first sheet)
		<p>GOLD USHER (Ep.1)</p> <p>TIME LORD 1 (Eps.1 &amp; 2)</p> <p>TIME LORD 2 (Ep.1) (2+2)</p> <p>VOICES (Tannoy, Computer, Transgram)Ep.s1 &amp; 4</p> <p>SOLDIER Ep.3</p> <p>Stunt/fight arranging Eps.3 &amp; 4 + film</p>	
Signature of Producer/Director: .....			



25th June 1976

Dear Sir,

Confirming Mr. John's telephone call to you today, we should like to book the 15 single rooms with bath which you have available on the nights of 26th-29th July inclusive. The prices you quoted we are confirming as £9.50 per night for bed and breakfast inclusive of VAT and Service and £2.30 for evening meals, inclusive of VAT and service.

I also understand that you have agreed that should any other vacancies occur during these dates you will keep for us two additional rooms, one to be used by our Make-up and Costume departments and the other for two extra people.

The names of the people to whom these rooms will be allocated are:-

DAVID MALONEY <sup>2</sup> *Chris JOHN Price Jones* ~~2.5.1976~~  
NICHOLAS HOWARD JOHN <sup>+</sup> *+ Sun. night 25th*  
JOAN ELLIOTT ✓  
LINDA GRAEME ✓  
JIM ACHESON ✓ *mi. night 27th*  
a.n. other ~~ALAN~~ *Brian Hoyle ✓*  
*cancel* JEAN WILLIAMS ✓ *Hodje*  
a.n. other *Hodje Koovala ✓*  
LEN HUTTON ✓  
DAVE BESKOVANI ✓  
ROGER MURRAY-LEACH *? + Asst + Sun 25th*  
TERRY WALSH ✓  
*+ Sun* TOM BAKER ✓ *Horisall X n/le - confirm call Chris 2.04.76*  
a.n. other *26/27th/28/29*  
a.n. other *EDDIE POWELL (Wed/Thurs only) + 1/2/3/4/5/6/7*

I will let you know as soon as possible the missing names.

Yours sincerely,

Assistant to DAVID MALONEY  
Director, DR.WHO, Drama Serials, Television

Reception,  
Punch Bowl Motor Hotel,  
Reigate Road,  
DORKING,  
Surrey.



Asst. Design Manager,  
330 Scenery Block, TC

David Mabney

28th June 1976

DESIGN PROGRESS DATES CHANGE - DR. WHO FILMING

DL. Organiser

copies to: P. Hinchcliffe

A. Abbott

R. M-Leach

Progress Desk

Const. Organiser

Sen. Asst. Props. (Allocs.)

A. Thomson

O.A.Design

The Design Progress Dates on the above production filming  
Tuesday - Friday Week 30 have been incorrectly shown in  
Design Progress Sheets.

They are therefore revised as follows:-

Plan agreed date	9th July 1976
Drawing due date	14th July 1976

J.G.

(G.A.GILKS)

Guy A Gilks



DR. WHO

## CAST BUDGET

? INDICATES FEES  
COUNTED AS IF IN THIS  
EPISODE

"THE DEADLY ASSASSIN"

Director: David Maloney

PART	ARTIST	FILM	EP.1	EP.2	EP.3	EP.4	Supp Fees Ep.
DOCTOR WHO +E 5-31	TOM BAKER + post-rec 2 w.k 3/4	X	X	X	X	X	
CASTELLAN SPANDRELL 5-31	<del>booked</del> GEORGE PRADA + post-rec 2 w.k 3/4		X	X	X	?/	
CHANCELLOR GOTH +F 5-31	<del>booked</del> BERNARD HOSKINS + post-rec 2 w.k 3/4	X	X	X	X	?/	
CO-ORDINATOR ENGIN	Eric Chubb		X	X	X	?/	
COMMANDER HILRED 5-17 25-31 or 24	Derek SEATON + post-rec 2 w.k 4		X	X	-	?/	
COMMENTATOR RUNCIBLE 5-17	<del>booked</del> HUGH WALTONS (4 w.k?)		X	X	-	?/	
CARDINAL BORUSA	Angus Mackay as <del>Daniel Clarke</del>		X	X	-	?/	
THE PRESIDENT 9-16	LLEWELYN REES		X	-	-	-	
THE MASTER 5-31	Michael Wisher 224 <del>Peter Pratt</del> + post-rec 2 w.k 3/4 Peter Pratt, car 18/14 + rec.	?	X	X	/	?/	
GOLD USHER 10-16 or 9-16			X	-	-	-	
LORD 1. 10-16 10-17 5-17 offering	JOHN DAWSON <del>HERBERT RAUSCH</del>		X	X	-	-	
TIME LORD 2. 10-16R offering	MICHAEL BILTON +4		X	-	-	-	
TANNOY VOICE	Derek SEATON		X	-	-	-	
COMPUTER VOICE	Helen Blatch		X	-	-	-	
SOLGREN (90) STUNTS	Terry Walsh/Eddie Powell						
		FILMING FEES					216
	200/120	STUNT MEN & ARRANGING					300
		RETAINERS					260
		OVERTIME & FITTING FEES					300



Asst. Design Manager,  
330 Scenery Block, TC

David Dalry  
5.7.76

MAN HOUR CHANGE: DR WHO, 4P.

D.L. ORG.

copies to: P. Hinchcliffe  
A. Abbott  
R. Murray-Leach  
Progress Desk  
Const. Organiser  
Sen. Asst. Props. (Allocs.)  
A. Thomson  
O.A. Design

The Man Hours on the above production recording Tuesday 17th Aug, Week 33  
have been decreased to 1575.

Design Progress Dates are therefore revised as follows:-

Plan agreed date 7.7  
Drawing due date 20.7

G.A. Gilks

S.S.

(G.A. Gilks)



c.c. D. Maloney

Serials.

C.

F.

Ref:

02346/2131/04/30

6th July 1976

The Royal Alexandra and Albert School,  
Cotton Park,  
Belgate,  
Surrey,  
RH2 0TW.

Dear Sir,

RE: MRO

I understand from our Director, David Maloney that you are very kindly granting us filming facilities at The Royal Alexandra and Albert School on 2 days in the week beginning 26th July 1976 (Dates to be notified by our Production Assistant, Nick John) in connection with the above programme. Facilities to include use of Pool as discussed and the areas around the pond, parking for Unit Vehicles next to Cricket pavilion, use of toilets in pavilion.

We should like to offer you a payment of as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC. The fee stated is exclusive of Value Added Tax. If you are registered for VAT and wish to recover VAT from us, you should render a proper tax invoice showing the fee and the VAT element as required under the VAT regulations.

This is also to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

If this offer is acceptable, will you please sign and return the enclosed copy of this letter indicating to whom the cheque should be made payable.

Thank you for your co-operation in this matter.

Yours faithfully,

TOTAL

Jennie Betts,  
Assistant, Facilities,  
Television Administration.

---

I agree to a payment of ..... as outlined above. The cheque should be made payable to .....  
Date ..... Signed .....



Ref:

02346/2131/CV/JG

7th July 1976

Oxsted Greystone Lime Co., Ltd.,  
Chalkpit Lane,  
Oxsted.

Dear Sir,

DR WHO

I understand from our Director, David Maloney that you are very kindly granting us filming facilities at Betchworth Quarry for 3 days i.e. 26th, 27th and 28th July 1976, in connection with the above programme as discussed.

We should like to offer you a payment of as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC. The fee stated is exclusive of Value Added Tax. If you are registered for VAT and wish to recover VAT from us, you should render a proper tax invoice showing the fee and the VAT element as required under the VAT regulations.

This is also to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

If this offer is acceptable, will you please sign and return the enclosed copy of this letter indicating to whom the cheque should be made payable.

Thank you for your co-operation in this matter.

Yours faithfully,

Jennie Betts,  
Assistant, Facilities,  
Television Administration.

---

I agree to a payment of ..... as outlined above. The cheque should be  
made payable to TOTAL .....  
Date ..... Signed .....

c.c. D. Maloney ✓

Serials.

C.

F.

Ref:

02346/2131/CV/JG

8th July 1976

Mining Department,  
Imperial College,  
Prince Consort Road,  
London SW7.

Dear Sir,

DR WHO

I understand from our Director, David Maloney that you are very kindly granting us filming facilities at the Brookham Museum Miniature Railway on a date to be agreed (either 26th, 27th or 28th July), in connection with the above programme. Facilities to include use of your railway line, section of the points No. 13 Diesel Train and two V-Hoppers and the supervisory services of one of your staff. The Driver of the train will be covered by the issue of an Artists Contract.

We should like to offer you a payment of as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC. The fee stated is exclusive of Value Added Tax. If you are registered for VAT and wish to recover VAT from us, you should render a proper tax invoice showing the fee and the VAT element as required under the VAT regulations.

This is also to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

If this offer is acceptable, will you please sign and return the enclosed copy of this letter indicating to whom the cheque should be made payable.

Thank you for your co-operation in this matter.

Yours faithfully,

Jennie Betts,  
Assistant, Facilities,  
Television Administration.

*To include. Artists fee  
Retire  
Transport  
Location  
Time*

---

I agree to a payment of ..... as outlined above. The cheque should be  
made payable to .....  
Date ..... Signed .....



8th July 1976

Dear Angus,

I am sending you four scripts of DR.WHO, a very exciting story in which I would be delighted if you would care to play the part of BORUSA who appears in parts 1, 2 and 4.

Looking forward to hearing from you.

Yours sincerely,

T 26.11  
pp. (DAVID MALONEY)  
Director, Drama Dept. Television

Angus Mackay, Esq.,

**From:** David Maloney

Room No. &  
**Building:** 513 Threshold

Tel.  
**Ext.:**

**date:** 8.7.76

**Subject:** DR.WHO (4P) : ROLLER CAPTION

**To:** Robert Holmes, 505 Union

This is to confirm the agreed wording of our opening roller caption as discussed with you yesterday:-

"Through the millennia, the Time Lords of Gallifrey led a life of peace and ordered calm, protected by their great power against ~~all~~ threats from less advanced civilisations. But it was to change. Suddenly and terribly, the Time Lords faced the most dangerous crisis in their long history ..."

Tom Elliott  
M.(DAVID MALONEY)



## Contract for Scenery &amp; Dressing Properties

C/2

Action properties and practical electrics are charged separately

No.

64104

STUDIO/STAGE/LOCATION/OB/PHOTOCALL

Original

Revision

Additional

to No. ....

From: CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN. 2659 AND 2678.

To (PRODUCER): PHILLIP HINCHCLIFF

ISSUE DATE 9th July 1976

FULL ACCEPTANCE OF THIS CONTRACT IS ASSUMED UNLESS REJECTION NOTIFIED BY TELEPHONE  
BY 16.00 HRS. ON 12th July '76

DIRECTOR

DAVID MALONE

V.T.R. DATE

15-17th Aug '76

Wk. 33

PRODUCTION DEPT.

DRAMA SERIALS

FILMING/OB DATE

Wk.

PROGRAMME TITLE

DR. WHO 4P (Ep 1 &amp; 2)

PROJECT No.

2346/2131.2

DESIGNER

Roger Murray-Leach

INTERNAL COSTS - G10		G30		
MAN HOURS		MATERIALS	PROPERTIES	STOCK SCENERY
Quantity	£			
1775	8875.00	3300	195	1300
		TOTAL G30 £ 4,795		

NOTE THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION  
MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS:

MATERIALS FIGURE INCLUDES SCAFFOLDING RIG FOR EPISODES 1,2,3&4, AND  
P.V.C. TOOL CHARGE.

Issued by

JOHN HAMMOND

Accepted by

for CONTRACTS OFFICE

PRODUCER

DESIGNER

One signed copy to be returned to Room 274, Sc. Bl., T.C.



PROG. TITLE				DR.WHO (4)				FILM OPERATIVES AND VEHICLE REQUIREMENTS					
Episode(s) / Sub. Title				"Deadly Assassin"				Distribution		Denotes Recipient		No of Cop	
Proj. No(s)				02346/2131		Prod. Costing Wk(s)	33	Channel	BBC-1	Thro:	Room No. and Building		
Dept.				Drama Serials		Studio		To:		Asst. Film Servicing		101 Sc. Blk. T.C.	7
Production date(s)				Studio 16.8.76		Week(s)		33	Transport Officer 1		M.011, Kendal Ave.		2
Filming/O.B. date(s)				27-30.7.76		Week(s)		30	Production Office				1
								If required to:		Make-up Allocation		E.120,T.C.	1
								Costume Service Mgr.		3015, T.C.		1	
Producer				Philip Hinchcliffe		Room No.		505	Building		Union House		1
Director				David Maloney		Room No.		513	Building		Threshold Ho.		
Designer				Roger Murray-Leach		Room No.		400	Building		S.Blk, T.C.		
								Tel. Ext.				File Copy	1
										Date		9.7.76	

Code	VEHICLES	Code	VEHICLES	Code	ITEMS FOR TRANSPORT	Code	FILM OPERATIVES
a	Minibus (11 Passengers)	f	Make-Up Van(s)	k	Props	o	Film Ops.
b	Transit Vehicle (14 Passengers)	g	Prop Van	l	Scenery		
c	Coach	h	Self Drive Vehicle to carry goods	m	Greenery		
d	Land Rover			n	Loc. Tools and Equip.		
e	Costume Van	j	Other Vehicles				

Indicate requirements by entering the appropriate letters in the column headed Code. e.g. Prop Van to carry Greenery should be shown as gm.  
Any site or load alteration must be confirmed. Transport will return a copy of the form as confirmation.

CODE	NO.	SEATING	DATE	TIME REQ	Time of return	Delivery/Pick Up Point/Load Dimensions and Weight/Special Requirements
b	1	14	26/7	07.30		Collect personel from TC Main Reception, travel to location, Reigate/Dorking area and stay over until Friday, 30th July late p.m.
gkmm	1	-	26/7	06.00		5-ton lorry ready to load at Movement Control, TC - travel to location Reigate/Dorking area and stay over until Friday, 30th July late p.m.
o	2	-	26/7	06.00		" " " " " " " " " " " "

Transport Budget Allocation £ .....

Signed..... Date ..... Approved by ..... Date .....

From Transport Officer, K.A.  
This is to confirm the above booking for Filming Transport/Operatives.  
It may/will be necessary to hire ..... (vehicles)

Signed ..... Date .....



E.P. 2 TH. 2 Shot 2 - in shirt, trousers, boots, scarf - clean (as studio)

.. .. 4

.. " 6

“ ” 7

.. ..  $g$  - (scarf catches)

" " 9 (cs) "

10/11 - Warrior

.. .. 12 - 23 9

.. .. 14 - surf severed

.. 15 - dummy DR. falling - scarf severed (LOSE SCARF HERE)

16 OR as 15 + strongly  $-\frac{1}{2}$  sent

GP. 3 TH. 3 Skot 1 - Pr. masked on operating table

.. 3 - SURGEON

.. 3 - surgeon  
.. 4 - Dr. rolls onto mattresses R. as shot 1 - pulls off with

.. 4 - DR. rolls onto mat  
.. 5 - DR. as 4 - removed mask ~~from~~ ? in shirt, trousers, boots

" 6 - 21 and 5 + SOLDIER/HORSE

.. 7 - as 6

.. 11 - ..

" 13 - " - see foot trapped

" 14 - TRAIN DRIVER

14  
15/16/17/18 DR. foot trapped as 13 + drawn as 14

.. 19/20 - OR. Not in egg

" 23/24 - OR. ~~normal as so~~ normal

$\therefore 28 - \underline{03}$  normal

30/31 - OK normal

32 - clown's face / Dr. alb

$$33/4 - \frac{0.2}{2.15} \approx 8.25$$

35 - OK. 2/6 + PILOT next (also 37-38-39) 40-50k  
41-42-43-44-45

.. 36-45 - ..

46) - ps. leg injured - see blood

" 47 }

48 - OR. as 47 NO BLOOD

49 - cu DR. (? not see leg)

.. 50/51 - reverse 47/48

.. 52 DR - CH

52 -  $\frac{OR}{OR}$  - cu  
54 -  $\frac{OR}{OR}$  - attends to knee (? tears shirt)

Dr.

EP. 3 TK. 4 Shot 2 - DR. bandaged knee/as 54 + horn shield / ? + shield (2)

Shot 3 - HUNTER - veiled (full gear)

4-6 - DR. as 2

7 - DR. a/b + HUNTER (full gear)

8/10/12 - HUNTER + binoculars with mirrors (BCS)

9/11 - DR. a/b

13 - DR. a/b

14 - HUNTER full gear a/b

15 - DR. a/b

16 - DR. a/b + sp. 064/1060

17 - HUNTER a/b

18/20 - DR. a/b + sp. 064 (20-on arm)

21-24 - DR. / sp. 064 - seen a/b

25/26 - HUNTER - rifle hangs from arm - water bottle (map)

27 - DR. a/b

28 - HUNTER's map

29 - HUNTER conceals gear - pouches, haversack, water bottle, field-glasses, machete. Takes phial from haversack into pocket

30 - DR. a/b

31 - HUNTER - off-loaded as end 29

32 - DR. a/b + grenade taken from <sup>Hunter's</sup> gear

33 - DR. as 32 + gets wire + pull pin

34 - HUNTER as 31

37 - DR. a/b - replaces Hunter's gear

38/ - DR. a/b

40/41

TK. 5 Shot

2 - HUNTER as 34

3 - .. touches wire a/b

5 - HUNTER falls + explosion

6+8 - DR. a/b

⑧ Hunter's side injured - 9 - HUNTER - <sup>side</sup> injured - gets out dressing

TK. 5A Shot 1 - .. 's dressing for CSO studio

TK. 6 Shot 1+2 - DR. a/b

4 - DR. a/b - takes phial

5 - DR. a/b + phial (? in pocket) gets bamboo

6+8 - HUNTER - bandaged side - blood on pad under

7 - DR. as 5

9 - DR. + HUNTER a/b

10 - DR. a/b

11 - DR. a/b - takes thorn out

12 - DR. a/b - climbs tree

13 - DR. a/b - in tree + thorn/phial

14 - HUNTER a/b

15 - 2-3 a/b



EP. 3 TK. 6 cont Shot 16 - DR. a/b w/ tree - blowpipe

- 17 - HUNTER a/b - rifle pointed
- 18 - DR a/b - <sup>swings</sup> down ? Terry Weller
- 19 - HUNTER a/b - fires rifle
- 20 - DR's DOUBLE - falls to ground
- 21 - HUNTER - thigh injured - puts on tourniquet
- 22 - DR a/b now injured arm ? holding it.

Ⓢ Dr. double

- Ⓢ Hunter's thigh injured - tourniquet
- Ⓢ DR's arm injured

EP. 3 TK. 7 shot 1 - DR as 22

- 3 - .. ..
- 4 - HUNTER as 21 + rifle

TK. 8 shot 1-3 - DR a/b + feet in bog/dry ice

TK. 9 shot 2 - HUNTER as 4

Ⓢ Hunter wet

- 3 - DR a/b (in bush)
- 4 - HUNTER as 2 now in water + dry ice
- 5 - DR as 3

Ⓢ see both face

- 6 - HUNTER reveals face - turns off mil
- 7+9 - DR a/b
- 8+10 - SOOTH - fires rifle

2 CAMS

- 11 } SOOTH DOUBLE - fire / water / falls - wet suit / gas correct / asphyxiated
- 12 }

Ⓢ Dr. wet

Ⓢ Double Right

- 13 } DR a/b goes into water - wet suit
- 15 }
- 16 - DOUBLES DR/HUNTER - fight in water 2 wet suits no gas correct
- 17 - DR/SOOTH - C2's light (2 wet suits)
- 18 - DOUBLES as 16 - DR. goes under 2 wet suits
- 19 - SOOTH as <sup>end</sup> 18
- 20 - DR in pool - weakening as 18 wet suit

EP. 4 TK. 1 Shot 2 - SOOTH as 19

Ⓢ Doubles

- 3 - DR floating
- 4 - SOOTH - stands
- 5 - DOUBLES Right
- 6 - DR + able SOOTH - going under 2 wet suits
- 9 - DR as 6

TK. 2 Shot 1 - DR - as 9 - collapses + explosions

? normal dry or as 9

# GEN. NOTES

Dummy Tom - E. 2 TK. 2 shot 15  
bully

Tom pulls off mark as falls from table

Tom's boot only egg E. 3 TK. 3 shot 23

Real Pilot E. 3 TK. 3 shots 33-45 ? Soft-40

90TH unveiled from E. 3 TK. 9 shot 6

DR's leg (heel) injured from E. 3 TK. 3 shot 46

Hunter's side injured from E. 3 TK. 5 shot 9

Hunter's thigh injured from E. 3 TK. 6 shot 21

DR's arm injured from E. 3 TK. 6 shot 22

Double DR: ~~shot~~ E. 3 TK. 6 shot 20 (29K)

Doubles fight

E. 3 TK. 9 shots 11/12 - Soft only (30K)

+ E. 4 TK. 1 shot 5 + 6 (Soft only) (30K)

CSO E. 3 TK. 3 shot 28

E. 3 TK. 3A .. 1

E. 3 TK. 5A .. 1



From: O.A.Serials

Room No. & Building: 404 Threshold House  
Tel  
Ext:

Date: 13th July 1976

Subject: DR WHO 4P: FILMING WEEK 30

To: Philip Hinchcliffe, David Maloney, Joan Elliott, Nick John, Linda Graeme, A.A.Des., A.A.Costume, A.A.Make-up, A.A.Visual Effects, Nansi Davies

Copy to: Chris D'Oyly-John

A special rate of £12 per day (inclusive of VAT and service) has been agreed for all staff and artists staying at the Punch Bowl Motor Hotel, Reigate Road, Dorking. This covers dinner, bed and breakfast (location catering will be provided each day for lunch).

Those concerned, apart from the production team, are:

Artists:	Tom Baker, Bernard Horsfall, Terry Walsh, Eddie Powell
Design:	Roger Murray Leach + assistant
Costume:	Jim Atcheson + assistant
Make-up:	Jean Williams + assistant
Visual Effects:	Len Hutton + assistant

*Ruth Adams*



PROG. TITLE				COSTUME AND MAKE-UP PLOT			
Dr. WHO (4P)				Distribution			
Episode(s) / Sub. Title				To: -		Denotes Recipient	
"Deadly assassin" EPS.1 & 2 STUDIO				Room No. and Building		No of Cop	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Costume Designer:		2	
00346/2131 /2		33	BBC-1	Jim Acheson		3026 TC	
Dept.		Studio		Make-up Supervisor:		2	
Drama Serials				Jean Williams		E.112 T.C.	
Production date(s)		Week(s)		Make-up Organiser		1	
Studio <del>xxxx</del> 15/16/17.8		33		Costume Services Mgr.		1	
Filming/O.B. date(s)		Week(s)		Thro:- Costume Alloc. Org.		1	
27-30.7.76		30		To:- Wardrobe Master/Mistress		1	
Room No.		Building		Tel. Ext.			
505		Union House				File Copy	
513		Threshold Ho.				Date	
400		S.Blk, T.C.				13.7.76	
REHEARSAL ROOM ADDRESS		REHEARSAL ROOM TEL. NO.		1ST OUTSIDE REHEARSAL			
PERIOD		P.B.E. EXTERNAL		Contracts Assistant		NANSI DAVIES	
Future		COSTUME: as film		MAKE-UP: as film plot			
PLOT FOR STUDIO or FILMING: IF FILMING, GIVE DATE:							
ARTIST - Tel.No.		CHARACTER		COSTUME DETAILS		HAIR AND MAKE-UP	
TOM BAKER		DOCTOR WHO		<p>EP.1 Sc.1 usual gear - jacket, scarf, long-sleeved shirt, etc.</p> <p>Sc.3, 4A, 5 (+ staser), 7, 9, 11, 13, 16 a/b</p> <p>Sc.18 a/b + coat/hat</p> <p>Sc.20 - scarf &amp; hat used as double; Sc.21 no jacket or hat/scarf - carries staser; Sc.23 a/b</p> <p>Sc.25 + Sc.27 a/b</p> <p>Sc.29 - emerges fully dressed NB: Dummy's robes as dressing.</p> <p>Sc.31 - Dr's gear laid out on display - pinned as discussed</p> <p>Sc.32: gowned - carries gold robe - gives to Time Lord (wearing him robe)</p> <p>Sc.36 - fastening collar still in robe (?remains in robe to end of script &amp; till Sc.8 Ep.2 i.e. Scenes 37, 39, 40, 42, 44.</p> <p>Ep.2 Sc.2, 4, 6 &amp; 7</p> <p>Ep.2 Sc.8 (?) back in own gear Sc.10 V/over</p> <p>Sc.11 - own usual gear</p> <p>Sc.13, <del>xxxx</del> 15, 17, 19, 21, 22, 23, 24, a/b (?plugged in at end Sc.24)</p>		Sc.3 + sweat	
LLEWELLYN REES		THE PRESIDENT		<p>EP.1(only): Sc.4, 6, in full regalia(flash<del>xxxx</del>wd.)</p> <p>Sc.38 (sash put on in action) Sc.41, 43, 45 fully robed (dies)</p> <p>EP.2 Sc.3, 5 (cont.reprise) body from Sc.7</p>		Special make-up for all Time-Lords as discussed	



PROG. TITLE	DR. WHO (4P)	COSTUME AND MAKE-UP PLOT (Continued)	
Episode(s) / Sub. Title	"Deadly Assassin"	Page No.	2 *
Proj. No(s)	02346/2131		

ARTIST - Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
DEREK SEATON	COMMANDER NILRED	EP.1 Sc.10,11,12,14,15,17,18,19(+key & staser), 20,21,22,30,31,37,39, in same Snr. Officer's gear as discussed EP.2 Sc.6,7,8,11,13,15,17,19,22,23, a/b	
GEORGE FRAVDA	CASTELLAN SPANDRELL	EP.1 Sc.10,11,12,13,14,15, (on W-T-V), 22,24,27,28(on W-T V), 30,31,34, 37,39,41, 43,45 - <del>XXXX</del> as discussed (All in one robed outfit) EP.2(Sc.5) Sc.7 as end. Ep.1; Sc.8,10,11,13,14,15, 17,19,21,22,23,24 usual Castellan gear (as discussed)	
	CO-ORDINATOR ENGINEER	EP.1 Sc.14,22,34, (36,37, 39,41,43,45 b/g in Panopticon) as discussed	
PETER PRATT	THE MASTER	EP.1 Sc.21/23 (to be discussed whether Master or Goth in disguise) cloaked, shadowy figure. Sc.29a - post-record with Ep.3/4. EP.2 Sc.12 - cloaked as discussed Sc.16 a/b; Sc.22 a/b	masked
HUGH WALTERS	COMMENTATOR HUNCIBLE	EP.1 Sc.23(on scanner), 25, 26,27(on scanner), 37,39 EP.2 Sc.7,11,15,18,20,22, 23,(knifed - dies)	
BERNARD HORSFALL	CHANCELLOR GOTH	EP.1(Sc.21/23) in cloak to be discussed/or Master) Sc.24 - robed, pinned orders etc. Sc.27/28 a/b; Sc.33 gloved hands-Sc.35 EP.2 Sc.7,8,9,11,14, a/b (then to film as Executioner)	
ANGUS MACKAY	CARDINAL BORUSA	EP.1 Sc.26 - robed as discussed; Sc.27, a/b (+ rest of Panopticon scenes)	
	TIME LORD ONE	EP.1 Sc.32 - changing from usual gear to robe - puts on Gold robe handed by Dr. (Dr. wears T.L.1's robe) Sc.39-end (Panopticon) EP.2: Sc.5,7, a/b; Sc.11 own robe	



PROG. TITLE	DR.WHO (4P)		<b>COSTUME AND MAKE-UP PLOT</b> (Continued)	
Episode(s) / Sub. Title	EP.2 The Deadly Assassin		Page No.	3 *
Proj. No(s)	02346/2132			

ARTIST - Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
MICHAEL BILTON	TIME LORD 2	Sc.2/4/6 - flash fwd. EP.1 only - robed as discussed Sc.32(changing) Sc.37,39,41,43,45	
	GOLD USHER	EP.1 Sc.38 - robed as discussed (carries sash for President); Sc.41,43,45 a/b (his robe with Dr.Sc.32)	
	EXTRAS: 4 Guards (2 days) 16 Time Lords EP.2 Sc.22 - broken manikin figure  NB:EP.1 Sc.29A - Adytum to be post-recorded with Eps.3/4 EP.2 Sc.8 + 12 - Detention Cell ditto	with stasers (W-T-V's) belt-packs robed as discussed	



PROG. TITLE				DR.WHO (41)				GRAPHICS				
Episode(s) / Sub. Title				"The Deadly Assassin"				Distribution To:-		Denotes Recipient Room No. and Building		No of Cop
Proj. No(s)		Prod. Costing Wk(s)		Channel		Graphics Manager		202 Sc.Blk.TC.		4		
Dept.		Studio		TC3		Floor Manager		4023 TC.		1		
Production day(s) and date(s)		Week(s)		33		Scene Master		128 Sc.Blk.TC.		1		
Filming date(s)		Week(s)		30								
Producer		Room No.		Building		Tel. Ext.						
Director		505		Union House						File Copy 1		
Designer		513		Threshold						Date Sent 13.7.76 *		
		400		Sc.Blk. T.C.								

Could we please have the following roller captions - to be over the Cloisters set in the studio with swirling fog b/g in Gothic style lettering (to be discussed with Director and Set Designer):-

1ST ROLLER:    THROUGH THE MILLENNIA, THE TIME LORDS OF GALLIFREY LED A LIFE OF PEACE AND ORDERED CALM, PROTECTED AGAINST ALL THREATS FROM LESSER CIVILISATIONS BY THEIR GREAT POWER.

(allow space over 2 frames here)

BUT THIS WAS TO CHANGE.    SUDDENLY AND TERRIBLY, THE TIME LORDS FACED THE MOST DANGEROUS CRISIS IN THEIR LONG HISTORY ...

2nd Roller:    (WE THANK THE HIGH COUNCIL OF TIME LORDS AND THE 35mm Tele-jector slide:    KEEPER OF THE RECORDS, GALLIFREY, FOR THEIR HELP (AND CO-OPERATION.

NB:    T/J slide to be the same as normal end captions lettering.



WILL PRODUCERS PLEASE CHECK AND ADVISE ANY CHANGES  
TO THIS SCHEDULE TO O.A. DRAMA SERIALS TELEVISION.

From: Organising Assistant, Drama Serials, Television

Room No: 404 Thres. Hse. Ext: Date: 14th July 1976

Subject: DRAMA SERIALS FILM & O.B. EFFORT WEEKS: 29 - 44

To:	F.O.M. Ian Brindle, T.F.S. W.104	Drama Serials Producers
	Costume Effort: Denver Hall, 3011 T.C.	Drama Serials P.U.M.s
	Make-up Allocation: E.120 T.C.	Org. Serials
	O.A. Design: 330 Sc. Blk. T.C.	Asst. Servicing, Prog.
	Props: Bruce Messenger (2) 269 Sc. Blk.	Plan.: Jancis Deacock
	Scene Man. Bert Davies, 101 Sc. Blk. TC	6055TC
	Make-up Spur, B'ham: Miss G. Arthy	Senior Cost Designer,
	Assts. Prod. Prog. Plan. (3) 6055 TC	B'ham
	Assts. O.B. Prog. Plan. 6055 TC	

Film and O.B. effort planned or requested for Drama Serials (as at 9.7.76) is as follows:

WEEK	PROGRAMME	AGREED	REQUESTED	NOTES	MAN HOURS	
					AGREED	REQUESTED
29	Brothers (B'ham) (7)	Mon/Tues				
	Z Cars O.B. (5)	Sat-Mon				
	Angels O.B. (B'ham) (5)	Mon-Fri				100
30	Dr Who 4P		Tues-Fri	Mon		
	Z Cars O.B. (6)	Sat-Wed				100
	Angels O.B. (B'ham) (6)	Mon-Fri				100
31	The Duchess (12)		Mon			
	Brothers (B'ham) (8)	Mon/Tues				
	Z Cars O.B. (7)	Mon-Fri				100
	Angels (B'ham) (8)	Mon/Wed		D/N-Tues		
32	Little Lord Fauntleroy O.B.	Mon-Fri				200
	Z Cars O.B. (8)	Wed-Fri				100
	Angels (B'ham) (9)	Wed/Thurs				
33	Z Cars O.B. (8)	Sat/Sun				
	The Duchess (13)		Mon or Sun			
	Little Lord Fauntleroy O.B.	Wed-Fri				200
	Z Cars O.B. (9)	Fri				100
	Brothers (B'ham) (9)	Mon/Tues				
34	Little Lord Fauntleroy O.B.	Sat/Sun, Fri				200
	What Katy Did	Mon-Fri (inc. travel)		Location-day		100
	Z Cars O.B. (9)	Sat-Tues				
	Angels (B'ham) (10)	Wed				
35	Little Lord Fauntleroy O.B.	Sat-Tues				200
	Brothers (B'ham) (10)		Tues/?Wed			
	Z Cars O.B. (10)	Sun-Thurs				100



WEEK	PROGRAMME	AGREED	REQUESTED	NOTES	MAN HOURS	
					AGREED	REQUESTED
36	Z Cars O.B. (11)	Tues-Fri			100	
	Angels (B'ham) (11)	Wed/Thurs				
37	Z Cars O.B. (11)	Sat				
	Brothers (B'ham) (11)	Mon/Tues				
	Little Lord Fauntleroy O.B.	Thurs/Fri			200	
	The Duchess (15)	Wed/Thurs	Isle of Wight	300 (zero 36		
	Z Cars O.B. (12)	Thurs/Fri		+100 (on loc.		
38	Little Lord Fauntleroy O.B.	Sat-Mon			200	
	Dr Who 4Q	Tues-Fri			225	
	Z Cars O.B. (12)	Sat-Mon				
	Angels (B'ham) (12)	Wed/Thurs				
39	Brothers (B'ham) (12)	Mon/Tues				
	Little Lord Fauntleroy O.B.	Sat-Wed			200	
	Z Cars O.B. (13)	Sat-Wed			100	
40	Angels (B'ham) (13)	Wed/Thurs				
	Little Lord Fauntleroy O.B.	Mon-Fri			200	
41	Brothers (B'ham) (13)	Mon/Tues				
42	Angels (B'ham) (14)	Wed/Thurs				
43	Brothers (B'ham) (14)	Mon/Tues				
44	Dr Who 4R	Tues-Fri	Travel Mon		225	
	Angels (B'ham) (15)	Wed/Thurs				

(2) The following information is being furnished to you for your information only and is not to be used for any other purpose.

Ruth Adams



PROG. TITLE				COSTUME AND MAKE-UP PLOT			
DR. WHO (4P) 2.3/4 STUDIO PLOT				Distribution Denotes Recipient			
Episode(s) / Sub. Title				To: - Room No. and Building			
Ep. 3 "The Deadly Assassin"				Costume Designer: JIM ACHESON 3026 TC *			
Proj. No(s) 02346/2133				Make-up Supervisor: JEAN WILLIAMS E.112 TC *			
Prod. Costing Wk(s) 35				Make-up Organiser E.119 T.C.			
Channel BBC-1				Costume Services Mgr. 3015 T.C.			
Dept. DRAMA SERIALS TEL.				Thro:- Costume Alloc. Org. 3011 T.C.			
Studio				To:- Wardrobe Master/Mistress 3079 T.C.			
Production date(s) O/Reh. 19-28 Aug. Studio 30/31 Aug.				Week(s) 35			
Filming/O.B. date(s) 26-30.7.76				Week(s) 30			
Room No.				Building			
505				Union Ho.			
513				Thres. Ho.			
400				Sc. Blk. TC			
Tel. Ext.				File Copy			
Producer PHILIP HINCHCLIFFE				Date 14.7.76 *			
Director DAVID MALONEY							
Designer ROGER MURRAY-LEACH							

REHEARSAL ROOM ADDRESS	REHEARSAL ROOM TEL. NO.	1ST OUTSIDE REHEARSAL
		5.8.76
PERIOD	P.B.E. EXTERNAL <u>COSTUME:</u> <u>MAKE-UP:</u>	Contracts Assistant
	COST ALLOCATION: £ see film plot	WANGI DAVIES

PLOT FOR STUDIO or FILMING: IF FILMING, GIVE DATE:

ARTIST - Tel.No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
TOM BAKER	DOCTOR WHO	<u>EP.3</u> Sc.1/2/4/6/7 as end Ep.2 (plugged into matrix) <u>EP.4</u> Sc.3,5,6,7,9,11,13,14,16 a/b (takes jacket off Sc.16) Sc.18,19,22, no jacket Sc.23 (fight - padding or use double; discuss) a/b Sc.24 a/b (no coat) Sc.25 Fully clad again for departure + SC.8 EP.2 (post-rec.)	
KRIK CHITTY	CO-ORDINATOR ENGIN	<u>EP.3</u> Sc.1,2,4,6,7, as Ep.2 <u>EP.4</u> Sc.2,3,5,6,7,9,11,13,14,16,18,21,24,25 A/B	
GEORGE PRAVDA	CASTELLAN SPANDRELL	<u>EP.3</u> Sc.1,2,4,6, as Ep.2 <u>EP.4</u> Sc.2,3,5,6, (+staser) 7,8,10,11,13,14,16,18,21,24,25 a/b + SC.8 EP.2 (post-rec.)	
BERNARD HORSFALL	CHANCELLOR COTH	<u>EP.3</u> Sc.3 - masked in Adytum <u>EP.4</u> Sc.1 - clothing smokes? (normal Chancellor's clothes) Sc.4 (dying) a/b Sc.6/8 + EP.1 Sc.29A + EP.2 Sc.8, Sc.12	Sc.4 (?) burn marks & 6/8
PETER PRATT	THE MASTER	<u>EP.3</u> Sc.5 - a/b Sc.8 a/b <u>EP.4</u> Sc.1, Sc.4, a/b Sc.6 - hood removed - skull-like face Sc.12 - see claw-like hand as discussed Sc.14 - + cloak Sc.15 a/b with sash - Sc.17,20,23(fight), - EP.1 Sc.29A + EP.2 Sc.12	



PROG. TITLE	DR. WHO (4P)		COSTUME AND MAKE-UP PLOT (Continued)	
Episode(s) / Sub. Title	Ep.3 "The Deadly Assassin"		Page No.	2 *
Proj. No(s)	02346/2133			

ARTIST — Tel. No.	CHARACTER	COSTUME DETAILS	HAIR AND MAKE-UP
	SOLIS	<u>EP.3 only</u> Soldier Sc.5, Sc.6, Sc.7	
DEREK SEATON <del>(xxxxxx)</del>	HILRED	<u>EP.4 only</u> Sc.8 a/b, Sc.10,12(-staser) Sc.14 - in miniature(dead) + EP.2 Sc.8 POST-RECORD	
ANGUS MACKAY	CARDINAL BORUSA	<u>EP.4</u> Sc.7,24 a/b	
	<del>2 GUARDS</del> 2 GUARDS		



## PROMOTION MATERIAL

'DOCTOR WHO'

'THE DEADLY ASSASSIN'

by

ROBERT HOLMES

TX: 30th October - 20th November 1976

## SELLING POINTS

1. This four-part story is set on the planet of the mysterious Time Lords themselves, not seen since the days of Pat Troughton.
2. The Master - the Doctor's arch enemy - returns in this story, having regenerated into a new form.  
(N.B. Although publicity along the lines of "The return of the Master" will help us, please bear in mind that Roger Delgado who formally played the Master died tragically in a car accident several years ago. The actor playing the new Master, Peter Pratt, is only ever seen wearing a mask.)
3. The cast also includes Bernard Horsfall as Chancellor Goth, George Pravda as Castellan Spandrell, Eric Chitty as Co-ordinator Engin and Angus Mackay as Cardinal Borusa.

## STORY:

The Doctor has a premonition that the President of the Time Lords will be assassinated. He returns to Gallifrey to avert the threat but fails. The President is killed - and the Doctor becomes the prime suspect!

Setting out to establish his innocence, the Doctor discovers his arch adversary, the Master, is behind the mystery. In one brilliant manoeuvre the Master has plotted revenge on the Doctor and the total destruction of the Time Lord Society.

After a deadly battle within an hallucinatory dreamscape, the Doctor defeats the Master's champion, Chancellor Goth, and robs the Master of his final victory.



## BBC tv DRAMA EARLY WARNING SYNOPSIS

BBC 1

BBC 2

DEPT. DRAMA SERIALS	From PHILIP HINCHCLIFFE	
PRODUCER OF DOCTOR WHO 4P		
Script Editor ROBERT HOLMES	Project No. 02346/2131-4	Duration 25'
Title of Play, Series episode or Serial THE DEADLY ASSASSIN		
Author (and Translator) ROBERT HOLMES	Dramatised/ Adapted by	
Director (if known) DAVID MALONEY	Rec. Wk. & Day (if known) Wks. 33 & 35	TX Week & Day (if known) Wks. 44-47
Studio	Cast * Large (20 plus) / Medium / Small (6 minus)	
Approx. No. & Type of Sets	Possible Film Req.	

TYPE OF DRAMA Modern or Period (give date) Science Fiction Adventure  
Comedy, Drama, Suspense, Thriller, etc.

## BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

The Doctor has a premonition that the President of the Time Lords will be assassinated. He returns to Gallifrey to avert the threat but fails. The President is killed - and the Doctor becomes the prime suspect!

Setting out to establish his innocence, the Doctor discovers his arch adversary, the Master, is behind the mystery. In one brilliant manoeuvre the Master has plotted revenge on the Doctor and the total destruction of the Time Lord Society.

After a deadly battle within an hallucinatory dreamscape, the Doctor defeats the Master's champion, Chancellor Goth, and robs the Master of his final victory.

ANY OTHER POINTS (e.g. names of leading artists if known)

PRODUCER'S SIGNATURE:

*Philip Hinchcliffe*

Date: 15th July 1976

Blue Copy - BBC 1

Gold Copy - BBC 2

**From:** Head of Engineering, Television Studios

Room No. &  
Building:

7031 TC

Tel.  
Ext.:

date: 15.7.76

**Subject:** RADIO TIMES CREDITS : "DR. WHO" : FOR THE SERIES

**To:** Mr. P. Hinchcliffe

**Copy to:** Mr. B.W.G. Clemett

The above programme falls into a category which should merit a  
"Radio Times" lighting credit for Brian Clemett .







I shall be grateful if you will make the necessary arrangements.



(J.H. Richards)  
for H.E.Tel.S.



PROG. TITLE				DR.WHO (41)				STUDIO INFORMATION				
Episode(s) / Sub. Title				"Deadly Assassin" EPS.1 & 2				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				02346/2131		Prod. Costing Wk(s)		33		Channel		BBC-1
Dept.				Drama Serials		Studio				House Manager		2
Production date(s)				Studio 16.8.76		Week(s)		33		To:-		
Filming/O.B. date(s)				27-30.7.76		Week(s)		30		Tel. Centre		
Producer				Philip Hinchcliffe		Room No.		505		Building		Union House
Director				David Maloney		Room No.		513		Building		Threshold Ho.
Designer				Roger Murray-Leach		Room No.		400		Building		S.Blk, T.C.
										Tel. Ext.		
										File Copy		1
										Date		16.7.76

	ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED? HAVE ARMOURERS BEEN CONSULTED ON b)? This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes. Details of:-		YES/NO YES/NO		House Managers	
	a) Fire Hazards (including vehicles): Studio/Filming  hookah smoking smoke guns/dry ice (VIS.FX - Len Hutton)				Premises Address Tel. Centre 1273 T.C. Lime Grove S.G.01.SH. T.F.S. 105 VH Alexandra Palace TG011AP.	
	b) Firearms and Weapons Studio / Filming				Insert the relevant address in the distribution box.	
	c) Chemicals Studio / Filming					
	d) Gas and Water: Studio / Filming					
	e) Animals: Studio / Filming					
	f) Special Equipment and Machinery for demonstration: Studio / Filming (if heavy or large, indicate weight and dimensions)					
	g) Audience: Category and Number: Studio / Filming					
	h) Other information (e.g. Disabled Contributors / Dangerous Action): Studio / Filming TOM BAKER to fall onto boxes from height (Terry Walsh stunt adviser)					

**DANGEROUS SUBSTANCES** (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations)



PROG. TITLE		DR.WHO (41)		<b>EXTRAS (WALK-ONS) REQUISITION</b>			
Episode(s) / Sub. Title		"Deadly Assassin" EPS.1 & 2		Distribution		Denotes Recipient <input checked="" type="checkbox"/>	
Proj. No(s)		02346/2131		To:		Room No. and Building	
Dept.		Drama Serials		Booking Assistant:		S.207, S.H.	
Production date(s)		15.8.76 Studio 16.8.76 17.8.76		Carol Atterbury		*	
Filming/O.B. date(s)		27--30.7.76		Room No.		Building	
		Prod. Costing Wk(s) 33		Channel BBC-1		Tel. Ext.	
		Studio		Week(s) 33		File Copy	
		Week(s) 30		Room No. 505		Building Union House	
				513		Threshold Ho.	
				400		S.Blk, T.C.	
Producer Philip Hinchcliffe		Director David Maloney		Designer Roger Murray-Leach		Date 21.7.76 *	

Recording Times 15th 2000-2200 16th 1430-1730 & 1930-2200 17th 1930-2200

### REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)

### FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)

Name of Artist	Name of Agent	Walk-On I/ Walk-On II/ Extra	Dates Required
PAT GORMAN	A.P.P.	W01	15/16/17 August)(1 reh. 2 rec.
HARRY FIELDER	"	W01	15/16/17 August) days)
STEVE ISMAY	"	W01	15/16/17 August)
MICHAEL LOMAX	"	W01	15/16/17 August)
WILLIE BOWMAN	"	W01	16 August
STEVE KELLY	"	W01	16 "
KEVIN MORAN	"	W01	16 "
GEOFF WITHERICK	"	W01	16 "
GEORGE ROMANOV	"	W01	16 "
CHRISTOPHER WOODS	"	Extra	16 "
TERRY SARTAIN	"	"	16 "
JAMES LINTEN	"	"	16 "
WALTER HENRY	"	"	16 "
JIM DELANEY	"	"	16 "
ALF COSTER	"	"	16 "
MICHAEL EARL	"	"	16 "
SONNIE WILLIS	"	"	16 "
RICHARD KING	"	"	16 "
GARTH WATKINS	"	"	16 "
LESLIE BATES	"	"	16 "

(Signed) \_\_\_\_\_  
Producer/Director



FROM: Asst. to David Maloney, Drama Serials

SUBJECT: DR.WHO (4P): "THE DEADLY ASSASSIN" EPS.1/2: DRESSING ROOMS  
(PROJ.NO.02346/2131)

TO: Dressing Room Allocations, 4047 TC

21 July 1976

Could we please have dressing rooms for the following artists whilst recording in TC3 on 15th/16th/17th August as below:-

TOM BAKER	15th, 16th, 17th August
BERNARD HORSFALL	15th, 16th, 17th "
GEORGE PRAVDA	15th, 16th, 17th "
PETER PRATT	15th, 16th, 17th "
DEREK SEATON	15th, 16th, 17th "
ANGUS MACKAY	- 16th, 17th "
LLEWELLYN REES	- 16th, 17th "
ERIK CHITTY	- 16th, 17th "
HUGH WALTERS	- 16th, 17th "
JOHN DAWSON	- 16th, 17th "
MICHAEL BILTON	- 16th, 17th " (arthritic - ?Ground Floor)
MAURICE QUICK	- 16th, 17th "

EXTRAS: (names to follow)

4 male 15th

20 male 16th

3 male 17th

*Joan Elliott*  
(Joan Elliott)

## B.B.C. TV FILM TIME/FOOTAGE RETURN

No. 25683

PRODUCTION:

Dr Who  
Reece

PROJECT No.:

02346/2131

Date:

21/7/76

PRODUCTION  
CHARGE TIMES

Camera

Sound

Lights

LEAVE BASE

0945

0945

0945

RETURN BASE

1630

1630

1630

LOCATION:

Reigate.

PENALTIES\*

B'FAST

LUNCH

SUPPER

\*Enter number of Men  
under relevant heading  
and against applicable  
infringed meal break.

SHOT FOOTAGE

COLOUR RUSH

CAMERAMAN:

DIRECTOR:

TO BE HANDED TO DIRECTOR



FROM: Assistant to David Maloney, 513 Threshold

22 July 1976

SUBJECT: DRESSING ROOMS: DR.WHO (4P): TC3 15TH/16TH/17TH AUGUST

TO: Dressing Room Allocations, 4047 T.C.

I give below the names of extras for our studio recordings of DR.WHO EPs.1 & 2 on 15th/16th/17th August in T.C.3:-

PAT GORMAN	15th/16th/17th
HARRY FIELDER	15th/16th/17th
STEVE ISMAY	15th/16th/17th
MICHAEL LOMAX	15th/16th/17th
WILLIE BOWMAN	16th
STEVE KELLY	"
<del>KEVIN MORAN</del> REF CRANFIELD .. ✓	"
GEOFF WITHERICK	"
GEORGE ROMANOV	"
CHRISTOPHER WOODS	"
TERRY SARTAIN	"
JAMES LINTEN	"
WALTER HENRY	"
JIM DELANEY	"
ALF COSTER	"
MICHAEL EARL	"
SONNIE WILLIS	"
RICHARD KING	"
GARTH WATKINS	"
LESLIE BATES	"

(Joan Elliott)

FROM: Asst. to David Maloney, Drama Serials 513 Thresh.

SUBJECT: DR.WHO (4P): "THE DEADLY ASSASSIN" EPS.3/4: DRESSING ROOMS

TO: Dressing Room Allocations, 4047 TC

22 July 1976

Could we please have dressing rooms for the following artists whilst recording in TC8 on 30th/31st August as below:-

TOM BAKER	30th, 31st
BERNARD HORSFALL	" "
ERIK CHITTY	" "
GEORGE PRAVDA	" "
DEREK SEATON	" "
ANGUS MACKAY	" "
PETER PRATT	" "
TERRY WALSH	" "
<u>EXTRAS:</u> Male approx. 4	" "

Thank you,

*Joan Elliott*  
(Joan Elliott)



9084

## TELEVISION EXPENSES CLAIM

Dept. DRAMA SERIALS

Project No. or  
Establishment Code

02346/2133

Nominal Code

113

117

SEE REVERSE FOR NOTES ON COMPLETING THIS FORM

CAR  
DETAILS

CC

MAKE

MILEAGE

TOTAL CLAIM  
INCL. VATVAT TO BE  
RECOVERED

NET EXPENSES—EXCLUDING RECOVERABLE VAT

HOSPITALITY

TRAVEL &amp; DUTY

OTHER

NOM.  
CODE

DATE

DETAILS

REG. No.

£

p

£

p

£

p

£

p

£

p

Brought forward from attached  
sheets/daily records

20/7

1 Waterproof jacket for filming

Receipt attached - VAT NO. 232 4261 00

8

95

72

8

23

CERTIFICATION: I certify that the above claim is wholly in respect of BBC duty and the amounts claimed have been spent by me on the items shown; where scale rates are claimed, I certify that I have incurred expenditure of the nature they are intended to defray.

Signature of Claimant

Date 23.7.76

TOTAL

8

95

72

8

23

LESS CASH  
ADVANCE NO.

117

00

STAFF NUMBER

BALANCE DUE—TO CLAIMANT

a

b

8

95

c

SURNAME  
(CAPITALS)

BALANCE DUE—TO BBC

AUTHORISATION: I certify that the above expenditure was necessary and in accordance with BBC regulations.

Balance due—not  
over pounds sterling  
(in words)

RECEIVED the amount stated

Date

Signature of Claimant

GRADE/  
ALLICE SCALE



Return to: 217, Scenery Block, T.C. by 2.8.76..... Serial No:

**VISUAL EFFECTS**  
**CONTRACT FOR SERVICE**

From: Visual Effects Manager Ext: Date of issue ...26.8.76..  
To:  
Producer: PHILIP HINCHCLIFFE \* Production date: 16.8.76.  
Director: DAVID MALONEY Production week: 33  
Prod. Dept: DRAMA SERIALS Filming date(s): 27-30.7.76.  
Title: Dr.WHO (4P) Filming week(s): 30  
Project No: 2346/2131

\* Production date as on P.B.E., i.e. for studio productions this is final recording (or live Tx.) day; for all-film programmes, dubbing date - 3 weeks unless specified otherwise on P.B.E. Please check Project No:, if incorrect inform Visual Effects Office, Ext: 4634

DESIGNER/CONTRACTOR

ITEMS

Effects as discussed, provided and agreed by  
Visual Effects Designer.

TOTAL

Code	Code
F08	137
HOURS	MATERIALS
1200	600

Unless you or your Departmental Organiser contact me within four working days of the date of issue, your acceptance of this Charge is assumed and work may start.

signed -

ANNE BAUGH  
(Visual Effects Organiser)

- (for Visual Effects Manager)

- Note: 1) This quote is based on Production information received to date. Any variations or additions may result in a revised quote.  
2) This quote does not necessarily guarantee the services of the Designer named above. Visual Effects Manager reserves the right at all times to deploy staff to Productions according to prevailing circumstances.

REMARKS:

Producer/director:  
(Please sign one copy)

P/2475

I accept the above quote.  
signed:

Date: .....

Distribution

Producer (2 copies)

Organiser (1 copy)

Director - Drama (1 copy)



"The Deadly Assassin"FILM SCHEDULE 26TH-30TH JULY

Producer	:	Philip Hinchcliffe
Director	:	David Maloney
Script Editor	:	Robert Holmes
P.U.M.	:	Christopher d'Ally-John
P.A.	:	Nick John
Director's Assistant	:	Joan Elliott
A.F.M.	:	Linda Graeme
Designer	:	Roger Murray-Leach
Costume Designer	:	Jim Acheson <i>Robin Smith / Brian Hoyle</i>
Make-up	:	Jean Williams <i>Chandra Mathoch (Joan Elliott)</i>
Film Cameraman	:	Fred Hamilton
Asst. Cameraman	:	Brian Hoyle
Grips	:	Stan Swetman
Lighting Gaffer	:	
Film Sound Recordist	:	Graham Bedwell
Asst. Sound	:	Terry Elms <i>John Hoyle</i>
Film Editor	:	Ian McKendrick
Film Operatives	:	Albert Crush
	*****	Bob Johnson

DISTRIBUTION:

✓ H.Serials D.Tel. 406 Threshold  
 ✓ Org. Serials D.Tel. 406 Threshold  
 ✓ O.A. Serials, D.Tel. 404 Threshold  
 ✓ Ian Brindle, W.104 T.F.S.(4)  
 ✓ Fred Hamilton, T.F.S. (2)  
 ✓ Graham Bedwell, T.F.S. (2)  
 ✓ David Morris, Prop Buyer *Sc.Blk. 246 TC*  
 ✓ Roger Murray-Leach, 400 Sc.Blk. T.C.  
 ✓ Jim Acheson, 3026 T.C.(2)  
 ✓ Jean Williams, E.112 T.C.(2)  
 ✓ Ian McKendrick, S.207, T.F.S.(2)  
 ✓ Transport, Kendal Ave.(6)  
 ✓ Programme Transport, TC  
 ✓ Main Reception, TC  
 ✓ Tel.Publicity, 2013 TC  
 ✓ Pic.Pub., 202 10 Cav.Place  
 ✓ Scene Master, Sc.Blk, TC  
 ✓ Movement Control, TC  
 ✓ Press Office, 2009 TC  
 ✓ Nansi Davies, S.205 Sulgrave  
 ✓ Carol Vigurs, 7092 TC  
 ✓ Police Inv., Bentinck Ho.  
 ✓ Frank Holland, 217 Sc.Blk. TC  
 ✓ Lighting Office, T.F.S.(4)  
 ✓ Pinewood Caterers  
 ✓ Bert Davies, 101 Sc.Blk. TC  
 ✓ Planning, R.T. Rm.39, 35 MHS  
 ✓ Costume Allocations, 3011 TC  
 ✓ Stills Photographer, Rm.229 Sc.Blk. TC  
 ✓ Dave Goody  
 ✓ Armourer, Basement Sc.Blk. TC  
 ✓ *John Carruthers, 13003 TC*  
 ✓ *See Common, 1149, 1141, O.S. E.119 TC*

Artists:

✓ Tom Baker  
 ✓ Bernard Horsfall  
 ✓ Terry Walsh  
 ✓ Eddie Powell

DR.WHO (4P)

FILM DIARY

Proj.No.02346/2131

MONDAY, 26TH JULY

LOCATION 'A': Betchworth Quarry, Surrey (See Maps 1 & 2)

CONTACT:

ON SITE:

UNIT CALL: 0900 hrs. on Location  
0930 Shoot  
1230 Lunch  
1330 Shoot

ARTISTS, M/UP & COSTUME: 0700 at T.V. Centre  
TOM BAKER - DR. WHO

TRANSPORT: 0745 hrs. Minibus to leave T.V. Centre with:-  
<sup>9.00-7.00 8.30-6.30</sup>  
TOM BAKER, TERRY WALSH, COSTUME, MAKE-UP, C 30  
PRODUCTION AND DESIGN ASSISTANT

ARTISTS, M/UP & COSTUME ON LOCATION: <sup>15 - 6.15</sup> 0845 hrs. BERNARD HORSFALL - Goth (Warrior) 1000 Horseman

VIS.FX 0830 hrs. on location/smoke 6 30

PROPS: 0830 hrs. on location/tree root/ropes 6.30

MAKE-UP & COSTUME CARAVAN: 0830 hrs. on location

CATERING: Pinewood Caterers: Tommy Thomas Tel.  
Chef: Brian Casey (for approx. 30 people)

0830 hrs. Coffee/Tea/Hot Rolls  
1100 Coffee/Tea/biscuits  
1230 Lunch  
1530 Tea/Sandwiches

HORSE & HORSEMAN: On location at 1000 hrs.(with horse gas mask)  
Dave Goodey (Tel. ) (Horseman)+ gas mask

PROPOSED SHOOTING LIST:

EP.2 TK.2 Shots 1,2,4,6,7,8,9,10,11,12,13,14,15

EP.3 TK.3 Shots 1,2,3,4,5,6,20,21,22,23,24,25,28,30,31,32

EP.3 TK.4 Shot 3

EP.4 TK.2 Shots 1,2

PRODUCTION HOTEL: THE PUNCHBOWL MOTOR HOTEL, REIGATE ROAD, DORKING, SURREY  
Tel. Dorking

STILLS PHOTOGRAPHER: 0900 hours on Location 'A'

NB: ESSENTIALS FOR FILMING ON THESE LOCATIONS ARE:  
SUNGLASSES, GUM BOOTS AND INSECT REPELLANT



(b)

TUESDAY, 27TH JULY

LOCATION 'A': Betchworth Quarry, Surrey (See Maps 1 & 2)

CONTACT:

CN SITE:

PRODUCTION HOTEL: Punch Bowl Motor Hotel Tel. Dorking

(Map 4)

UNIT CALL:  
0900 hrs. On Location A  
0915 SHOOT  
1230 Lunch  
1330 SHOOT

ARTISTS M/UP  
& COSTUME AT  
HOTEL:

8-30  
0700 hrs. ? TOM BAKER - Dr. Who  
830 ? BERNARD HORSFALL - Goth

ARTISTS' TRANSPORT

FROM HOTEL TO

LOCATION 'A': 0840 hrs. TOM BAKER - 7.00  
BERNARD HORSFALL - 7.00  
TERRY WALSH 3.00

M/UP & COSTUME  
CARAVAN:

0845 hrs. On Location 'A'

TRAIN DRIVER: 0900 hrs. Costume fitting on Location 'A' (DAVID SMITH)

TRAIN CONTACT: Mr. Christopher Down Tel.

CATERING: Pinewood Caterers (Tommy Thomas) Tel.  
Chef - Brian Casey

1000 hrs. Coffee/Rolls approx. 30 people  
1300 Lunch  
1600 Tea & sandwiches

NB: AFTER LUNCH UNIT MOVES TO LOCATION 'B' (see MAP 2) -  
The Railway Goods Yard. All non-essential vehicles to  
stay on Location 'A'

PROPOSED SHOOTING LIST:

EP.3 TK.3 Shots 7,8,9,10,11,12,13,14,15,16,17,18  
19,33,34,36,38,41,43,46,47,48,49  
50,51,52,53,54

EP.3 TK.4 Shots 2,4,5,6,7,8,9,10,11,12,13,14,15,16  
17,18,19,20,21,22,23,24,25,26,27,28  
29,30,31,32,33,37

NB: Shots not completed today to be completed a.m. Wednesday

(c)

WEDNESDAY, 28TH JULY:

LOCATION 'A': Betchworth Quarry, Surrey (See maps 1 & 2)

CONTACT:

ON SITE:

LOCATION 'C': Royal Alexandra & Albert School (See MAP 3)

CONTACT:

UNIT CALL:

0900 hours	On Location 'A'
0915	SHOOT
1300	Lunch
1400	<u>Move to LOCATION 'C'</u>
1500	Shoot

ARTISTS: Make-up and Costume at Hotel

0700 hrs.	TOM BAKER - DR. WHO
0800 - 6.30	BERNARD HORSEFALL - GOTH

ARTISTS' TRANSPORT: from Hotel to LOCATION 'A'

08.30 hrs.	TOM BAKER - 6.30
8.00	BERNARD HORSEFALL 6.30
8.30	TERRY WALSH 6.30

M/UP & COSTUME

CARAVAN: 0845 hrs. On LOCATION 'A'

VIS. FX: 0845 hrs. On LOCATION 'A'

PROPS: 0845 hrs. On LOCATION 'A'

CATERING: Pinewood Caterers (Tommy Thomas) Tel.  
Chef - Brian Casey

1000 hrs.	Coffee/Rolls approx. 30 people
1300	Lunch on LOCATION 'A'
1600	Tea/biscuits on LOCATION 'C'

PROPOSED SHOT LIST:

A.M. ALL SHOTS NOT COMPLETED YESTERDAY  
P.M. + the following:-

<u>EP.3</u>	TK.3A	Shot 1
<u>EP.3</u>	TK.4	Shots 1, 34, 35, 36, 38, 39, 40, 41
<u>EP.3</u>	TK.5	Shots 1,2,3,4,5,6,7,8,9
<u>EP.3</u>	TK.5A	Shots 1
<u>EP.3</u>	TK.6	Shot 6

TRAVELLING FROM LONDON TO HOTEL: (PM) EDDIE POWELL



(d)

THURSDAY, 29TH JULY

LOCATION 'C': Royal Alexandra & Albert School (See Map 4)

CONTACT:

UNIT CALL: 0900 hrs. On LOCATION 'C'  
0915 SHOOT  
1300 Lunch  
1400 SHOOT

ARTISTS' CALL: Make-up and Costume at Hotel

0845 hrs. TOM BAKER - DR. WHO 7.00  
" BERNARD HORSFALL - GOTH 7.00  
" TERRY WALSH - (Stunts) 7.00 use full hour here  
" EDDIE POWELL - (Stunts) 13.00 not used

ARTISTS' TRANSPORT: (from Hotel to LOCATION 'C')

0840 hrs. TOM BAKER  
BERNARD HORSFALL  
TERRY WALSH  
EDDIE POWELL

M/UP & COSTUME

CARAVAN: 0845 hrs. On LOCATION 'C'

VIS FX: 0845 hrs. On LOCATION 'C'

PROPS: 0845 hrs. On LOCATION 'C'

CATERING: Pinewood Caterers (Tommy Thomas) Tel.

1000 hrs. Coffee/Rolls approx. 30 people  
1300 Lunch on LOCATION 'C'  
1600 Tea/Biscuits

PROPOSED SHOT LIST:

EP.2 TK.2 Shot 3

EP.3 TK.6 Shots 1,2,3,4,5,7,8,9,10,11,12,13,14,15,16  
17,18,19,20,21,22

EP.3 TK.7 Shots 1,2,3,4,

EP.3 TK.8 Shots 1,2,3

EP.3 TK.9 Shots 1,2,3,4,5,6,7,8,9,10

FRIDAY, 30TH JULY

LOCATION 'C': Royal Albert & Alexandra School (See MAP 4)

CONTACT:

LOCATION 'D': Redhill Aerodrome (SEE MAP 6)

CONTACT:

UNIT CALL:

0900 hrs. On Location 'C'

0915 SHOOT

1300 Lunch

1400 Travel to LOCATION 'D'

1430 SHOOT and return to Base

ARTISTS' M/UP  
& COSTUME:

(At Hotel)

0700 815 TOM BAKER - DR.WHO 900  
815 BERNARD HORSFALL - GOTH 815  
830 TERRY WALSH - (Stunt) 300  
830 EDDIE POWELL - (Stunt) 300

ARTISTS' TRANSPORT: 0840 hrs. leave Hotel for LOCATION 'C'

TOM BAKER  
BERNARD HORSFALL  
TERRY WALSH  
EDDIE POWELL

M/UP & COSTUME  
CARAVAN:

0845 hrs. On LOCATION 'C'

VIS.FX: 0845 hrs. On LOCATION 'C'

PROPS: 0845 hrs. On LOCATION 'C'

AEROPLANE: 1400 hrs. Stand by on LOCATION 'D'

PILOT - CHRIS JESSON

CATERING: Pinewood Caterers (Tommy Thomas) Tel.

Chef - Brian Casey

1000 hrs. Coffee/Rolls for approx. 30 people

1300 Lunch on LOCATION 'C'

1600 Tea on LOCATION 'D'??

PROPOSED SHOT LIST:

EP.3 TK.3 Shots 35, 37, 39, 40, 42, 44, 45

EP.3 TK.9 Shots 11, 12, 13, 14, 15, 16, 17, 18, 19, 20

EP.4 TK.1 Shots 2, 3, 4, 5, 6, 7, 8, 9



DR.WHO (4P)

AMENDMENT TO FILM SCHEDULE

"THE DEADLY ASSASSIN"

FRIDAY, 30TH JULY (CHANGE OF LOCATION IN AFTERNOON)

p.m. Travel to Booker Aerodrome (Wycombe Air Park)

Route DORKING - GUILDFORD-BY-PASS ← A.332 to BAGSHOT - MAIDENHEAD - MARLOWE -  
BOOKER (SEE MAP 7)

CONTACT:

Personal Plane Services

AIRCRAFT:-

S.E.S. (STAMPE) Stand-by from 1400 hrs.

PILOT:

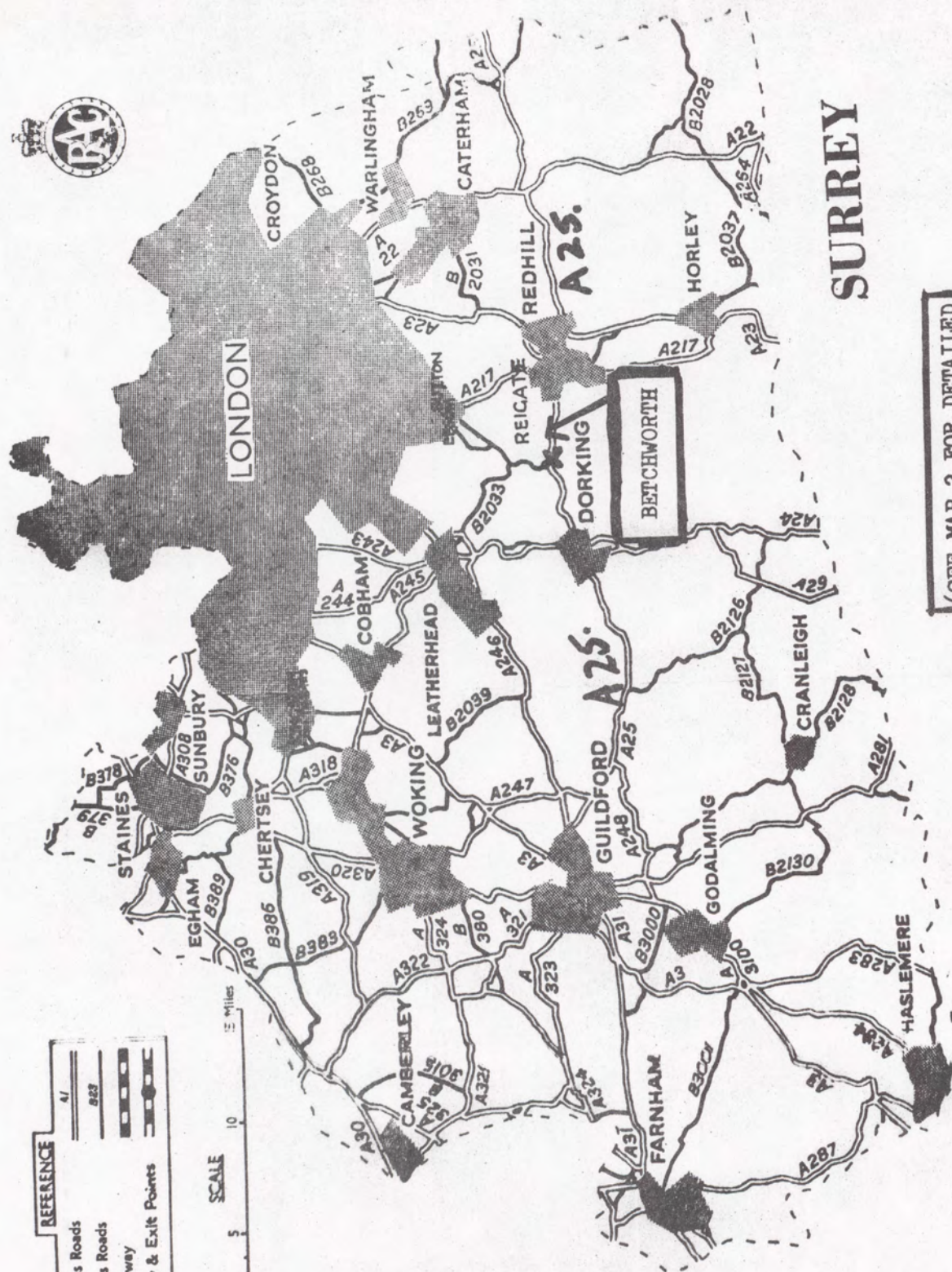
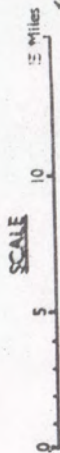
TONY BIANCHI " " "

COSTUME:

Leather jacket/helmet/goggles supplied by Costume Dept.



REFERENCE		
A	Class Roads	—
B	Class Roads	—
	Motorway	—
	Entry & Exit Points	—



SURREY

(SEE MAP 2 FOR DETAILED  
AREA OF BETCHWORTH.)



BETCHWORTH QUARRY  
26th A. M. 28th July.

PARKING  
IN QUARRY AS  
DIRECTED.

CONTACT.  
ON SITE

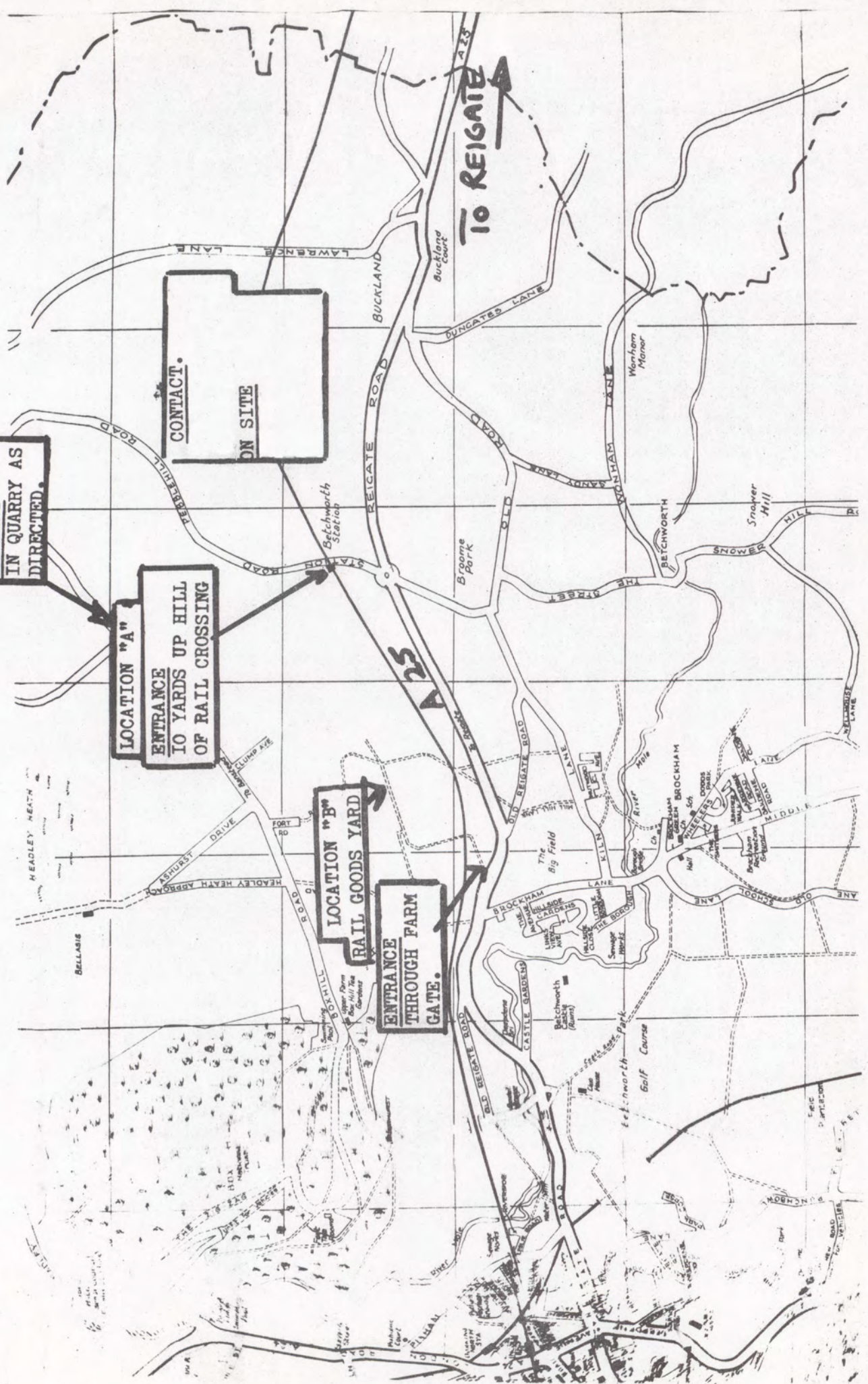
LOCATION "A"  
ENTRANCE UP HILL  
TO YARDS UP HILL  
OF RAIL CROSSING

LOCATION "B"  
RAIL GOODS YARD

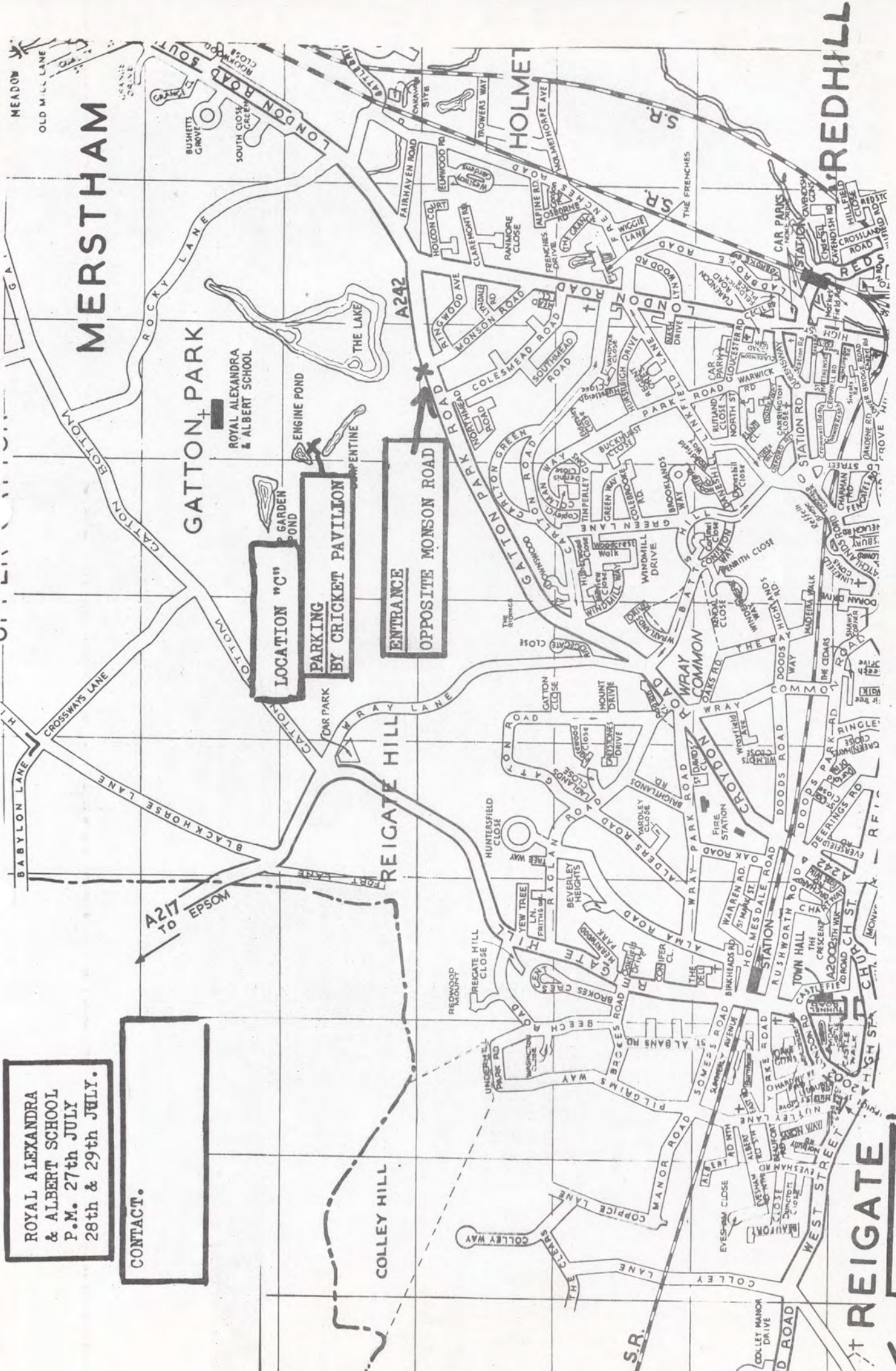
ENTRANCE  
THROUGH FARM  
GATE.

TO REIGATE

DORKING.







MERSTHAM

REDHILL

ROYAL ALEXANDRA  
& ALBERT SCHOOL  
P.M. 27th JULY  
28th & 29th JULY.

CONTACT.

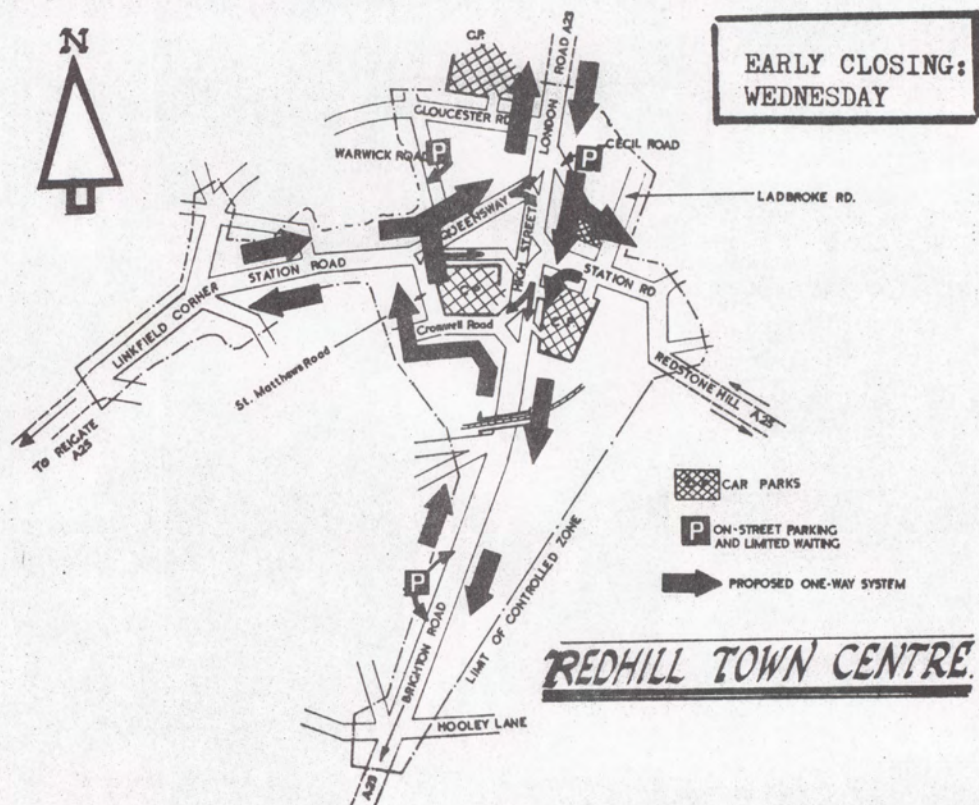
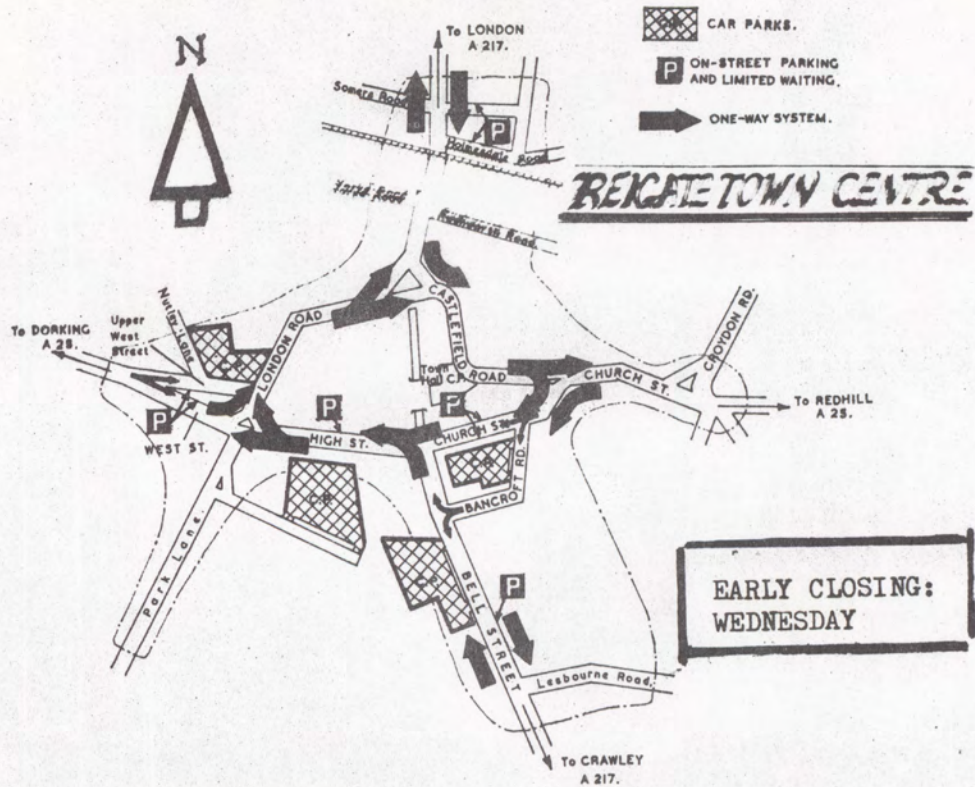
A. 25 DORKING

REIGATE

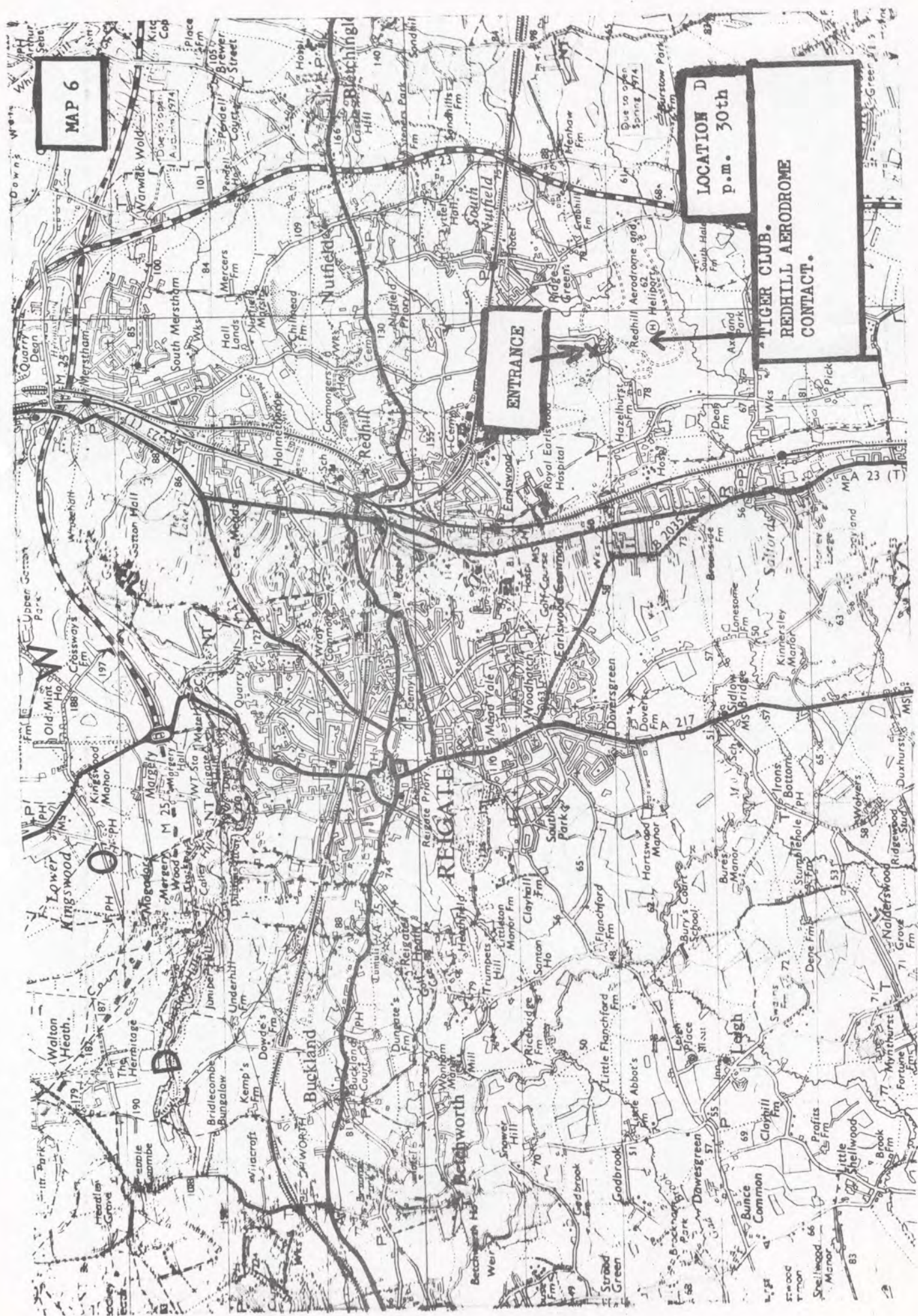














FILM SHOT LIST

EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION & DESCRIPTION	SOUND
1	1	1			Opening Titles (35mm) S.O.F.	
2	1	1			" " " "	
2	2	53	1		26/7/76 Quarry Top level with feature Locked off. Defocussed shot focussing to feature of rock.	Dub laughter . . . 01
2	2	53	2		THE DOCTOR appears lying in MS - smoke drifts ax shot - Hold DOCTOR's rise in CS & obscured by smoke as he looks down <i>shot frames boots scarf</i>	. . . Dub thunder 01
2	2	53	3		29/7/76 Queen Alexandra School (jungle) Fast CS CROCODILE in reeds snapping (Vis.Fx)	Dub crocodile Sync 04
2	2	53	4		Resume Shot 2 and see THE DOCTOR leave frame left and stagger as optical spiral over him	01
2	2	53	5		Optical spiral thru' General Screen Enterprises.	Dub laughter . . .
2	2	53	6		26/7/76 Quarry Lift Pit CS DOCTOR's feet slipping.	. . . 01
2	2	53	7		L/A THE DOCTOR falling over edge.	. . . 01
2	2	53	8		Resume Shot 6 and see hands and scarf on root.	. . . 01
2	2	54	9		CS THE DOCTOR's reaction	Sync 01
2	2	54	10		Low MS SKY - look off camera & fade-up WARRIOR	Sync 01
2	2	54	11		Resume Shot 10: MS WARRIOR raising sword	01



EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION & DESCRIPTION	SOUND
2	2	54	12	2 72	Resume Shot 9: THE DOCTOR and scarf slipping	93 9 Dub laughter w/TV
2	2	54	13	4 5	Resume Shot 11: and see sword falling	63x sword
2	2	54	14	4 5 6	Resume Shot 12: and see scarf severed <i>cu scarf severed</i>	93 12 B8 sword <u>LOSE SCARF HERE!</u>
2	2	54	15	16 14 712	26.7.76 White Quarry: L/A WS seeing WARRIOR & dummy falling. Hold for studio FX.	Dummy as 14 1/2 long D1 Dummy sword
2	2	54	16	19	H.S. DR. struggling from platform (K. click) (2)	as 15 E9 Harness to sword
					END OF EPISODE TWO	NO SCARF FROM HERE!
3	1	1			Opening Titles (35mm) S.O.F.	
3	2	2			Reprise Shots 1-15 of TK.2 IP.2	
3	3	5	1	15	26.7.76: White Quarry: BCS DOCTOR's eyes opening. (looking Right) Pull out to see mask.	OR mask E1 op. table SYNC
3	3	5	2	13-30	CS blinding sun (optical? to CS hanging lamp)	E2 lamp SYNC
3	3	5	3	17 30 15	CS hanging lamp. PAN DOWN to MS SURGEON (dialogue:) GOTH: You were a fool, Doctor, to venture into my domain.... ZOOM IN to CS SYRINGE <i>cu DR reaction</i>	Surgeon E3 lamp SYNC syringe
3	3	5	4	18	26.7.76 White Quarry: CS SYRINGE - pan it L. to DOCTOR and see him roll off to Rt.	OR mask pulled off on ball E4 SYNC syringe mattresses table mask
3	3	5	5	12	26.7.76. Quarry Top level (as EP.2 TK.2 Shot 1) THE DOCTOR (falls) into frame from Left & reacts. (N.B. Mask with falling body) See smoke + explosion behind him entering. THE DOCTOR reacts to whistle and exits Rt.	as 4 no mask A4 smoke - visible SYNC Dub shell whistle



EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION & DESCRIPTION	SOUND
3	3	5	6A	10	26.7.76 Corner of Quarry. High level THE DOCTOR enters from left & see MAN & HORSE - see flash of explosion b/g. DOCTOR exits frame L. <i>Tight shot on Can L sees horse - stops - out again L.</i>	<i>SOLDIER + HORSE masked</i> CI • dub shell whistle soldier horse + masks bright flash
3	3	5	7	55	27.7.76 Railway Yard p.m. N/A DOCTOR running thru' smoke up to camera - pan down to see railway line and let smoke disperse - possible extra CU DOCTOR reaction (to left)	<i>as 6</i> smoke in dub express noise building up
3	3	5	8	66	Angle of Train Yard - ZOOM IN	•
			8A	65	<i>looks to intercut DR / train 000</i>	•
3	3	5	9	67	Angle of Train Yard - ZOOM IN	•
3	3	5	10	68	Angle of Train Yard - ZOOM IN	•
3	3	5	11	56	CS DOCTOR reaction to left	<i>as 7</i> •
3	3	5	12	59	CS LEVER moving	<i>level action</i> •
3	3	5	13	56	CS DOCTOR's foot trapped	<i>as 11</i> •
3	3	5	14	61/62	CS TRAIN coming fwd. - zoom in to CS TRAIN DRIVER (UNDERCRANKED) <i>Wheel 50 Ruck</i>	<i>TRAIN DRIVER</i> train •
3	3	5	15	57	Inter-cut DOCTOR and train	<i>as 13/14</i> train •
3	3	5	16	57	Inter-cut DOCTOR and train	<i>as 13/14</i> train •
3	3	5	17	64	DOCTOR in R.f/g empty track and sound of train passing <i>no smoke</i>	<i>as 13/14</i> No train •
3	3	5	18	58	CS DOCTOR (with smoke building) THE DOCTOR: It's all an illusion... (Dreams.)	<i>as 17</i> Smoke Sync



SWISSER  
LAUNCHER 156  
+ 50/51/143  
53

EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION & DESCRIPTION	SOUND
3	3	5	19	25	Resume Shot 13: (with smoke) See DOCTOR's foot free and pan it Right into egg.	boot soiled just clean w/ after smoke egg A1
3	3	6	20	23	26.7.76 White Quarry: CU DOCTOR with a little smoke fading. ZOOM IN TO BCU:  THE DOCTOR: You cowardly swine! You slimy putrescent maggot... I deny this reality... The reality is a computation matrix...	boot soiled shut out - fog open Dub animal cry of pain SYNC ES smoke egg end boot clean
3	3	6	21	22	DOCTOR's P.O.V. QUARRY - with mirrorlon and fairground mirrors. Optical spiral to	E7 mirrorlon A5
3	3	6	22	133 133 122 cont	CS CIRCUITRY	E9 vis F1 A2 A2
3	3	6	23	23	Resume Shot 20 and as DOCTOR collapses - LIGHT FX and defocus and fade to black. No in studio	as 24 20 E6 SYNC A4
3	3	6	24	20	26.6.76 (top quarry) High Shot - seeing DOCTOR lying in quarry. overcast	as 23 1st? 6.10 3
3	3	6	25	13	CS SUN	F1
3	3	6	26/ 27		Stock shots vultures in sky	F2
3	3	6	28	92 92 92 W/T	THE DOCTOR sitting up and looking. Hold for studio "eyes" (CSO fx.) but take dialogue:  GOTH: I am the creator here, Doctor. This is my world. There is no escape for you.	as 24 F2 A6 SYNC still Photography crushed 1.45
3	3	7	29		Stock shot LIZARD	dob Savage
3	3	7	30	249 249 249 SALVAGE	Resume Shot 28: THE DOCTOR throwing stone and rising to Left.	as 28 F3 A7 SYNC stone
3	3	7	31	21 31A	H/S DOCTOR picking his way thro' boulders R-L. CS OR	as 30 E11 SYNC
3	3	7	32	26 27 28 W/T	O/S seeing mirror & CLOWN'S FACE with DOCTOR on Right - DOCTOR covers with sand and rises	as 31 F4 A8 SYNC mirror clown back clown oop shut out



EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION & DESCRIPTION	SOUND
3	3	7	33	30 31	27.7.76: <u>Grand Canyon</u> : H/S DOCTOR moving L-R away with aeroplane noise	as 32 Dub plane
3	3	7	34	34	Frontal shot. DOCTOR coming to camera & reacting to Rt.	as 33 Dub plane
3	3	7	35	147 148 149	30.7.76 <u>Aerodrome</u> : Low angle shot with DOCTOR L.f/g seeing plane coming fwd. - let DOCTOR go Left.	as 34 Dub plane
3	3	7	36	34	Resume Shot 34: DOCTOR running to Right.	as 35 Dub plane
3	3	7	37	146 147 148, 149	30.7.76 <u>Aerodrome</u> : New angle plane diving	as 36 SYNC Plane/Pilot
3	3	7	38	32	27.7.76 <u>Grand Canyon</u> : H/A DOCTOR running	as 37 dub plane
3	3	7	39	149 150A	30.7.76: <u>Aerodrome</u> : Static CS GUN firing from gun.	as 38 Gun and gun
3	3	7	40	152	CS PILOT - <i>hunted looking over edge</i>	as 39 Gun
3	3	7	41	35 37 150A	27.7.76 <u>Grand Canyon</u> . Low angle DOCTOR running L-R with FX BULLETS f/g.	as 39 Bullets
3	3	7	42	151 33	30.7.76 Resume Shot 39: Gun - <i>close</i>	Gun
3	3	7	43	35 37 43A	27.7. Resume Shot 41 and see DOCTOR drop into gulley. <i>H/A on canyon L-R - bullets f/g</i>	as 41 B6
3	3	8	44	145 153	30.7.76 <u>Aerodrome</u> : Static L/A shot PILOT looking back	as 44 Plane/Pilot
3	3	8	45	145	PLANE flying away and climbing	as 45 Plane/Pilot



EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION & DESCRIPTION	SOUND
3	3	8	46	37	27.7.76 CS DOCTOR's leg as he rolls up trouser - see blood and pan up to CS DOCTOR <del>do not believe it.</del> THE DOCTOR: It did not ... happen. I deny it! ZOOM IN as he concentrates	<u>Dr's leg</u> injury blood on see blood on shirt C1 SYNC blood
3	3	8	47	37	CS LEG with blood (LOCKED OFF CAMERA: OPTICAL) MIX TO:	leg injury C5 SYNC blood
3	3	8	48	36	LEG minus blood	duped NEG. - run the head and leg - run back to leg no blood leg injury C6
3	3	8	49	37	Resume 46: DOCTOR reaction	C2
3	3	8	50/ 51	36	Reverse of Shots 47 and 48 (Voice over) GOTH: My reality rules, Doctor. You are trapped in my creation.	leg injury C7 C8 SYNC
3	3	9	52	37	CU DOCTOR: THE DOCTOR: All right. I'll fight you in your reality. As DOCTOR looks for voice:-	C3 SYNC
3	3	9	53	40 41 W/track	Pan across face of canyon GOTH (OOV) Then it will be a pleasure to destroy you. Be on your guard. (DUB LAUGHTER)	C9
3	3	9	54	38	Resume Shot 52: DOCTOR attends to knee	CONT DR's knee injury as 47 (knee) shirt (1st time here) blood C4
3	3A	13	1	130	28.7.76: School - Jungle: For CSO in Studio Hand held P.O.V. shot thru' jungle (tracking)	DUB dense jungle noises
3	4	14	1	130	28.7.76 School Jungle: Resume TK.3A Shot 1: Tracking hand-held P.O.V. Stops, pan up to top of trees.	.
3	4	14	2	42	27.7.76 Grand Canyon Centre Low profile MS DOCTOR reacting at tree. Hold his rise & pan him Rt. and away	leg injury shirt C1 SYNC D1 NO GUSTICK
3	4	15	3	43	CS FOLIAGE - pan left & up to profile CS HUNTER. Hold HUNTER away to DOCTOR's tree to let him exit frame Rt.	CONT HUNTER veiled full gear C2 SYNC hairbrush etc. rifle, binoculars, water etc.



EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION & DESCRIPTION	SOUND
3	4	16	4	44 46	Low shot under cliff face. Let DOCTOR enter from left and see FX bullet marks and explosions	Dr. as 2 b. kneel + shot SYNC dub shots FX bullet marks explosions
3	4	16	5	47 48 46	Cut-in more bullets and pan down to CS DOCTOR. <u>THE DOCTOR:</u> Explosive bullets! .... Let DOCTOR go Right.	as 4 SYNC dub bullets
3	4	16	6	45 47	CS DOCTOR thru' foliage f/g and pan him Rt. (with dialogue OOV) <u>GOTH:</u> (OOV) I'm coming after you, Doctor!	as 5 SYNC
3	4	17	7	48	<u>A.M. Shot</u> (20:1 ZOOM?) H/S looking down from promontary. See DOCTOR coming fwd. from below. Pan Left up to gap and zoom into HUNTER coming thru' aperture	Dr. as 6 H as 3 SYNC
3	4	17	8	7A 49 51 53	<u>See Hunter</u> <u>climber</u> <u>down</u> (as 2A) BCS HUNTER's binoculars with mirrors	H + bin binocular + mirrors V.S. FX. SYNC
3	4	17	9	54 53	High P.O.V. with single circle binocular mask seeing DOCTOR travelling L-R and being lost behind hillock	Dr. as 7 SYNC bin. circle mask
3	4	17	10	51	<u>Resume Shot 8</u>	H as 8 SYNC
3	4	17	11	50	<u>As Shot 7.</u> Promontory - let Doctor come up into shot and pan him Lt. to O/S shot seeing mirror b/g.	Dr. as 9 SYNC mirror on binocular
3	4	17	12	51 52	<u>Resume Shot 10</u> and see rifle come up into BCU w/ bullet fired - Hunter dies	H as 10 rifle up SYNC
3	4	18	13	50	CS DOCTOR reacting to left. Let him go down hillside and pan him across valley	Dr. as 11 SYNC
3	4	18	14	51	<u>27.7.76 Grand Canyon. Resume 12</u> See <u>GOTH</u> exit Rt. (HUNTER)	H full gear as 6 SYNC
3	4	18	15	69	MS under cave see DOCTOR come from Left and enter	Dr. as 13 SYNC



EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION, DESCRIPTION	SOUND
3	4	18	16	72	O/S Shot DOCTOR pulling in foliage (shot thru' web & spider f/g)	Dr as 15 + spider web SYNC vis. f/g spider/web
3	4	18	17	54	CS ridge of promontory and see HUNTER crawling fwd.	H as 14 SYNC pull gun
3	4	18	18	70	CS DOCTOR thru' foliage waiting.	Dr as 16 spider on gun SYNC
3	4	18	19	54	CS breech of gun and let HUNTER exit Rt.	H as 17 SYNC Dub bolt click? SYNC Amm.
	4	19	20	71	CS SPIDER on DOCTOR's arm - pan up to CS DOCTOR reaction (N.B. without foliage f/g)	Dr as 18 + spider SYNC vis. f/g spider
3	4	19	21	71	CS SPIDER moving	as 20 SYNC
3	4	19	22	71	Resume 20: Doctor's reaction	Dr as 20/21 "
3	4	19	23	71	Resume Shot 21: and see spider go	as 21 "
3	4	19	24	70	Resume Shot 22 and DOCTOR's reaction as he reacts fwd.	Dr as 22 SYNC
	4	19	25	73	O/S 2-s HUNTER (back to cam.)/DOCTOR R. of frame thru' foliage. See him turn away.	H - rifle heavy pan cam under 4.8 ft SYNC
				25A 74	POV HUNTER (DR's POV) off - turn	
3	4	20	26	75	MCU HUNTER with water bottle	H as 25 + bottle SYNC
3	4	20	27	76	Resume Shot 24: DOCTOR's reaction Left thru' foliage.	Dr as 24 SYNC
3	4	20	28	77	CS HUNTER's map (dialogue over): HUNTER: He's going to need water.	H as 26 H + map SYNC
3	4	20	29	77	CS HUNTER's flank and seeing him conceal gear	Cont. End shot HUNTER leaver home glow SYNC
3	4	20	30	76	Resume Shot 27: Doctor's reaction	as 27



EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION, DESCRIPTION	SOUND
3	4	20	31	78	Resume Shot 29: Hold Hunter's action in CS and pan him Rt. and away	H - 30 rifle only + phial SYNC Grenade etc
3	4	21	32	79 + 32A 50 79 80 81	CS concealment - pan up to see DOCTOR coming fwd. See him pull out gear DOCTOR: What, no anti-tank gun? He moves away with grenade	OR as 30 + grenade at end SYNC Grenade
3	4	21	33	32B 33 81	CS Grenade as DOCTOR puts it in f/g - see him go away and return with wire and pull pin	OR as 32 + wire SYNC Grenade wire
3	4	21	34	97	28.7.76 School Jungle - Water Hole W/S HUNTER moving across bank and coming fwd. Hold his flank and pan him Rt. to kneel at water hole. Jungle foliage f/g.	H as 31 SYNC Dub jungle
3	4	21	35	98	CS phial and water colouring. Pan down into water	phial colouring .. SYNC
3	4	21	36	99	See Hunter leave bottle - go High W/S without HUNTER	SYNC
3	4	22	37	84	27.7.76 Cave Area MS DOCTOR kneeling and replacing gear. Let him go Rt.	OR as 33 replaces grenade cont H's for 1 SYNC
3	4	22	38	93	28.7.76 School: Dense foliage. Pan left to see DOCTOR coming fwd. As he stops and reacts ZOOM after him as he goes left to concealment	OR as 37 RV SYNC
3	4	22	39	94	CS HUNTER's feet - PAN HIM R-L	H as 34 SYNC
3	4	22	40	95 98	MS foliage - Let DOCTOR come fwd. into CS. THE DOCTOR: Something he's done ... Better watch my step... Let him exit Right.	OR as 38 28 I want What he's been up to SYNC
3	4	22	41	96	MS DOCTOR moving away from camera	OR as 40 SYNC

(END OF TK.4) Ep.3



EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION, DESCRIPTION	SOUND
3	5	25	1	82	28.7.76 (a.m.) CS Grenade and wire	AS end 37 Grenade wire SYNC
3	5	25	2	85	Low MS HUNTER coming R-L	H as 34 SYNC
3	5	25	3	83	Resume Shot 1: and see HUNTER making contact with wire. on way to gun	H. as 2 Grenade wire
3	5	25	4	86	CS hand grenade rolling	as 1 Grenade rolls SYNC
3	5	25	5	87	V. low angle CS HUNTER turning and falling into f/g of camera timed with ZOOM OUT and see explosion: b/g	H injured victim SYNC explosion Dub explosion
3	5	25	6	96	28.7.76 School Jungle CS DOCTOR turning to left and reacting	Dr as 41 SYNC
3	5	25	7	132	P.O.V. out of focus jungle - panning	silent
3	5	25	8	96	Resume Shot 6: THE DOCTOR: Didn't get him... If it had this... projection would have finished. Nightmare ended. See him move to Left.	Dr as 6 SYNC
3	5	26	9	88 89	28.7.76 (a.m.) Cave area High MS HUNTER in hollow recovering HUNTER: (GOTH) All right ...Doctor! A good try but not quite good enough. See him produce dressing.	H SIDE INSURED dr out dressing + rifle SYNC Dressing blood
3	5A	27	1	90	P.O.V. dressing from Hunter's p.o.v. for CSO STUDIO	Cont. H dressing Dressing blood SILENT
3	6	29	1	99 100	29.7.76 School Jungle: As Shot 36 TK.4 High W/S pool - seeing DOCTOR entering from Right.	AS as 8 Dub jungle SYNC
3	6	29	2	100	Hold DOCTOR fwd. to low profile MS at pool.	Dr. as 1 .
3	6	29	3	100	CS dead fish - pan up to second fish	fish .



EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION, DESCRIPTION	SOUND
3	6	30	4	100	Resume Shot 1 and let DOCTOR take phial from f/g. ZOOM IN to CS (dialogue) THE DOCTOR: So that was his game. As he goes Right CUT:	Dr. as 2 + phial phial SYNC
3	6	30	5	107 101	MS DOCTOR coming to f/g and cutting bamboo	Dr. as 4 + phial + bamboo SYNC bamboo whistle
3	6	30	6	88	28.7.76 Cave Area: Low MS HUNTER rising into frame. See him leave to Rt.	H bandaged side bleeding fwd. under jacket bony rifle SYNC bell under R hand
3	6	30	7	102 101	29.7.76 Jungle Water Hole CS DOCTOR drilling cane - pan down to edge of pool as he begins to cut	Dr. as 5 care / knife SYNC
3	6	30	8	105	29.7.76 Jungle path: HUNTER thru' L.-R.	H as 6 SYNC
3	6	30 /31	9	102 101 104	CS hole and see DOCTOR lean in and drink. As he reacts and goes left, see HUNTER enter b/g and hold him fwd. and looking left:- HUNTER: (CALLS) I'm very close to you now, Doctor. You'd better start running.	Dr. as 7 H as 8 SYNC cane
3	6	31	10	103 W17	H/A following DOCTOR thru' foliage. (DUB OOV dialogue:) GOTH (OOV): Do you hear me, Doctor?	Dr. as 9 SYNC Dub laughter
3	6	31/ 32	11	109	CS DOCTOR thru' foliage struggling. See him react and take thorn from V.BCU in f/g. See him go Left.	H as 10 + thorn red scar smoke SYNC thorn
3	6	32	12	112 113	L/A Tree. DOCTOR from Right and hold him climbing	Dr. as 11 climbs tree SYNC ferry able
3	6	32	13	113 13A 107	CS DOCTOR in tree seeing thorn and phial etc. Inter-cut with face? (FROM TOWER) Hunter f/g back to cam. goes 4/2 - R-L	bamboo Dr. as 12 + gear thorn / phial SYNC cane
3	6	32	14	106	29.7.76 Jungle: HUNTER coming fwd. R-L.	H as 9 SYNC Dub jungle
3	6	33	15	110	FROM CAM. TOWER High W/S DOCTOR L.f/g - HUNTER below	H as 14 Dr. as 13 phial L. knee 14 SYNC



EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION, DESCRIPTION	SOUND
3	6	32	16	113	Angle as Shot 13: DOCTOR firing blowpipe.	DR as 15 up shot Hires rifle SYNC Dub jungle blow blowpipe
3	6	33	17	111	High MS HUNTER. He turns with rifle	H as 15 rifle pointed SYNC rifle
3	6	33	18	114	Low MS DOCTOR swinging to ground	DR - OBLT? Terry? SYNC
3	6	33	19	111	CS HUNTER and rifle firing low angle	H as 17 gives SYNC? rifle
3	6	33	20	115	Resume Shot 18: DOCTOR falling to ground (DOUBLE)	DR Double Terry SYNC mud at foot
3	6	33	21	116	Resume Shot 19 and pan down to HUNTER's thigh and see wound - ZOOM OUT as he sits and puts on tourniquet	H Thigh injury in antedark injection SYNC tourniquet
3	6	33	22	118	New angle. DOCTOR staggering thru' jungle with injured arm.	DR ARM injury holder in SYNC blow on gun
3	7	37	1	123	29.7.76 Big Pond edge New angle DOCTOR moving L-R thru' reeds f/g. Let him come up to camera in MCU & react	DR as 22 (2 injured) SYNC
3	7	37	2	124	DOCTOR's p.o.v. Jungle out of focus	
3	7	37	3	123	Resume Shot 1: THE DOCTOR: Must keep ... going ... He goes Right.	DR as 1 SYNC
3	7	37	4	117	CS HUNTER's rifle as he picks it up. Pan up to him:- HUNTER: He can't last ... He exits frame Rt.	H as 21 - + rifle blow bell undant (2 injured) SYNC rifle

END TK.7



pg 6 2 shot 13  
pg 10 shot 7  
pg 12 shot 2

EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION, DESCRIPTION	SOUND
3	8	40	1	119	29.7.76 Jungle Marsh CS bog with DOCTOR's feet L-R with dry-ice fx.	(2 inguns) VHS dry ice SYNC dub jungle
3	8	40	2	120	W/S Marsh with DOCTOR staggering with Fx. <i>collects stick oos R.</i>	Dr as 1 + stick SYNC Fx.
3	8	40	3	125	Large pond area: Low shot seeing dry ice fx. & panning up as DOCTOR comes fwd.  THE DOCTOR: <del>Methane</del> ... marsh gas ...  Pan DOCTOR up bank into bush. (FROM PLATFORM?)	Dr. as 2  SYNC <u>DRY ICE</u>
	9	42	1	122	29.7.76 Jungle swamp: with dry ice fx. Handheld. Track HUNTER's p.o.v.  HUNTER: (OOV) Where are you, Doctor?	H as 4 (2 inguns) SYNC Dub jungle Dry ice
3	9	42	2	121	As TK.8 Shot 2: W/S Marsh with Fx. seeing HUNTER moving L-R and shouting dialogue:-  HUNTER: You can't win, Doctor... Might as well give up now.	H as 1 (2 inguns) SYNC <u>DRY ICE</u>
3	9	42	3	129	CS DOCTOR in bush:  DOCTOR: What do you want of me?	Dr as 3 in bush
3	9	42	4	126	As Shot 3 TK.8: Large Pond Area CAM.ON PLATFORM. Let HUNTER come fwd thru' water (with dry ice fx.) in MS:-  HUNTER: Only your life, Doctor! Your life for my Master  THE DOCTOR: I'll make a bargain with you -  HUNTER: No bargains! Show yourself, Doctor... Get it over with.... D'you hear me?	H as 2 now in water No top L. push open closed both bottom open play inside prod untimed PRY ICE SYNC wet suit
3	9	43	5	129	Resume Shot 3: CS DOCTOR: <i>No you</i> THE DOCTOR: Show yourself first - your <u>real</u> self. <del>I'd like to know who beat me...</del>	Dr as 3 in bush SYNC
3	9	43	6	127	Resume Shot 4: Zoom in to HUNTER as he tears off veil:-  HUNTER: Very well, Doctor.	H as 4 reveals face SYNC tear off veil



517 for 134

EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION, DESCRIPTION	SOUND
3	9	43	7	129 128	Resume Shot 5: - DOCTOR's reaction DOCTOR: Goth!	SYNC
3	9	43	8	127 128	Resume Shot 6: GOTH brings up rifle	SYNC 9/17/76
3	9	43	9	129	Resume Shot 7: THE DOCTOR: Alright, Goth... you win. Pan Rt. thru' foliage as DOCTOR shakes with stick.	SYNC stick
3	9	43	10	127 128	Resume Shot 8: Goth firing.	SYNC
3	9	43	11	134 135 136 137 138 139 140 141 142	30.7.76 2 CAMERA SET-UP: Big Pond Seeing circle of fire (Vis.Fx.) and STUNTMAN falling "	2-CAMS esbikes short H gas correct 2 Double Hinter (Ellie)
3	9	44	13	129 130	Resume Shot 9: CS DOCTOR rising and reacting	SYNC
3	9	44	14	148 B	W/S empty pond	SYNC
3	9	44	15	136	MS DOCTOR coming fwd. down to pond into water	SYNC
3	9	44	16	136	MS pool (DOUBLE) DOCTOR entering from Rt.f/g & moving away. See (DOUBLE) GOTH rise from f/g & attack. Hold action	SYNC as 15 current off 2 wet suit 2 DBES
3	9	44	17	137 140	C2-s DOCTOR AND GOTH (ACTUALS) Hold action	SYNC both in wet suit
3	9	44	18	138 139 140 141 142	30.7.76 Big Pond: DOUBLES STRUGGLING and turning; hold fight and see DOCTOR DOUBLE go under water.	SYNC wet suit
3	9	44	19	140 141 142	Low Angle CU GOTH GOTH: Finished, Doctor.. You're finished...!	Dub jungle wet suit
3	9	44	20		30.7.76 SWIMMING POOL: BCU DOCTOR in water weakening.	SYNC wet suit



EP.	TK.	PAGE	SHOT	SLATE	DATE, LOCATION, DESCRIPTION	SOUND
4	1	1	1		Opening Titles (35mm)	S.O.F.
4	1	1	2	141	(AFTER REPRISE) 30.7.76 Big Pond: As TK.9 Shot 19 CS GOTH reaction	SYNC wet suit
4	1	1	3	144 A	As TK.9 Shot 20 <u>SWIMMING POOL</u> BCU DOCTOR floating	Dub jungle wet suit
4	1	1	4	141 143	Resume Shot 2: GOTH stands OR (446) rising with shul K A Goll - children - he goes down	Dub jungle wet suit
4	1	1	5	142 'A'	BIG POND 2-s DOUBLES FIGHTING	Doubles in wet suits
4	1	2	6	142 'A'	LOW MS DOCTOR forcing DOUBLE under water. PAN DOWN to water and up to DOCTOR - reaction.	DR as 3 GOTH dble Dble GOTH 2 wet suits bunch
4	1	2	7	142 (130)?	P.O.V. JUNGLE. Shimmering OPTICAL MIX use new mix ~ (132) oof	
4	1	1	8		FX Circle OPTICAL to: <i>See Sneezer explosion</i>	Vis. fx.
4	1	1	9	143A	BCU DOCTOR reaction	DR as 6
4	2	6	1	91	26.7.76 Quarry: Top Level W/S with smoke seeing Vis.Fx. explosions. See DOCTOR collapse. Camera locked off.	DR ? as 9 or normal Vis. fx. smoke SYNC + explosion
4	2	6	2	91	Resume Shot 1 - minus DOCTOR	Vis. fx. as 1



# BBC TV FILM CONTINUITY NOTES

Date: 26.7.76

Title DR.WHO (4P)		Episode no. 2 or title		Slate no. 1	
Project no.					
Set-up / location Quarry - mid level (lock off)		Int.x	Day	Sync.T.1 SilentT.2	Sequence no. TK.2
		Ext.	Night	W/track W/t with camera	Shot no. 1, 2, 4
		Script page no. 53		Shot list page no. 1	

Costume / make-up / prop notes

Roll no. 1	S.Roll 1									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board		Yes								
TIMING	46"	-	52" + 13" (45 total)							
FOOTAGE			2 parts							
REASON for use or n/g	P ? smoke	NG smoke	P kicked cam. at end							

- |        |  |          |
|--------|--|----------|
| Action | 1. Defocussed shot focussing to feature of rock  | Dialogue |
|        | 2. DOCTOR on ground - rises & x's cam R-L. Hold CU & ZOOM IN as he reacts in horror to camera (sees crocodile below) |          |
|        | 4. DR. staggers down hill cam L. & out L.  |          |

WILDTRACK to cover Shots 1, 2 & 4



# BBC TV FILM CONTINUITY NOTES

Date: 26.7.76

Title DR.WHO (4P)

Episode no. 2  
or title

Slate no. 2

Project no. 02346/2133

Set up / location

QUARRY H/A from edge of cliff

~~Int.~~

Day

Sync.

~~Silent~~

Sequence no.

TK.2

Ext.

~~Night~~

W/track

W/t with camera

Shot no.

6, 8, 12

Script  
page no.

Shot list  
page no.

Costume / make-up / prop notes

Roll no. 1

S.R.1

circle  
TAKES  
printed

1

2

3

4

5

6

7

8

9

10

End board

TIMING

56"

37"

FOOTAGE

REASON  
for use  
or n/g

P  
?sound  
plane+  
branch NG

P  
good

Action

6. DR. in from cam.R. See feet Dialogue  
slipping

8. Dr. slips past root - grabbing branch - reaches  
with R. hand for scarf & flings it over tree root

12.(edit scarf flung up and flung back) DR. looks up  
at end of action & sees WARRIOR



# BBC TV FILM CONTINUITY NOTES

Date :

26/7

Title DR.WHO (4P)		Episode no. 2 or title		Slate no. 3	
Project no.					
Set-up / location  QUARRY - lower level		Int.	Day	Sync. Silent	Sequence no. TK 2
		Ext.	Night	W/track W/t with camera	Shot no. 8A
		Script page no. 53		Shot list page no. 1	

Costume / make-up / prop notes

Roll no. 1	S.R.1									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	4"	17"	5"							
FOOTAGE										
REASON for use or n/g	P no smoke	NG saw stake	P ?too fast action							

Action

CU ROOT - scarf flung round root  
see it tighten (comes away at end)

Dialogue -



# BBC TV FILM CONTINUITY NOTES

Date: 26.7.76

Title DR.WHO (4P)		Episode no. 2 or title			Slate no.  4 & 5	
Project no.		Int.		Day	Sync. Silent	Sequence no. TK.2
Set-up / location  L/A from below root + smoke		Ext.		Night	W/track W/t with camera	Shot no. <del>8, 11, 12, 13, 14</del> 11, 13, 14
		Script page no. 53			Shot list 1 page no.	

Costume / make-up / prop notes

Roll no. 1	S.R.1									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	xx 15"									
FOOTAGE										
REASON for use or n/g	P									

Action 11. L/A from behind root see  
WARRIOR's feet enter

Dialogue

13. see WARRIOR raise sword

14. see scarf severed



# BBC TV FILM CONTINUITY NOTES

Date: 26.7.76

Title DR.WHO (4P)		Episode no. 2 or title		Slate no. 6	
Project no.					
Set-up / location  Cam. close above root		Int.	Day	Sync. Silent	Sequence no. TK.2
		Ext.	Night	W/track W/t with camera	Shot no. 14A
		Script page no. 54		Shot list page no. 2	

Costume / make-up / prop notes

Roll no. 1	S.R.1									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	3"									
FOOTAGE										
REASON for use or n/g	P									

Action VCS Scarf severed (no feet in)

Dialogue



# BBC TV FILM CONTINUITY NOTES

Date: 26.7.76

Title DR.WHO (4P)		Episode no. 2 or title		Slate no.  7	
Project no.					
Set-up / location  White lower quarry looking up		Int.	Day	chat thru' Sync. Silent	Sequence no.  TK.2
		Ext.	Night	✓ W/track W/t with camera	Shot no.  6, 7
		Script page no. 54		Shot list page no. 1	

Costume / make-up / prop notes

Roll no. 1	S.R.1									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	30"									
FOOTAGE										
REASON for use or n/g	P									

Action L/A from below of DOCTOR falling over edge of cliff & feet scrabbling - Dialogue  
he looks down to cam.

also: 2-s DR. below/WARRIOR above

NB: Chat through take - WILDTRACK to cover



## BBC TV FILM CONTINUITY NOTES

Date: 26.7.76

Title DR.WHO (4P)		Episode no. 2 or title		Slate no. TK.2	
Project no.					
Set-up / location from below cliff		Int.	Day	Sync. Silent	Sequence no. TK.2
		Ext.	Night	W/track W/t with camera	Shot no. 10
		Script page no. 54		Shot list page no. 1	

Costume / make-up / prop notes

Roll no. 1	S.R.1									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	16"	2 tries 20"ea.								
FOOTAGE										
REASON for use or n/g	P Warrior masked	P 2 tries								

Action 2-s DR. back to cam. slipping over cliff edge. WARRIOR appears above -  
draws sword - whoops & chops

Dialogue

WILDTRACK: feet scrabbling/rocks falling



# BBC TV FILM CONTINUITY NOTES

Date: 26.7.76

Title DR.WHO (4P)		Episode no. or title 2		Slate no. 9	
Project no.					
Set-up / location above white quarry		Int.	Day	Sync. Silent	Sequence no. TK.2
		Ext.	Night	W/track W/t with camera	Shot no. 10, 11, 14
		Script page no. 54		Shot list page no. 1/2	

Costume / make-up / prop notes

Roll no. 1	S.R.1	CAM. ROLL 2 /								
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	parts <del>2x11s</del> 10"+24"									
FOOTAGE										
REASON for use or n/g	P use end arrows	P use beg. blade								

Action Low MS SKY. Lock off.

Dialogue

fade up WARRIOR & ZOOM IN, then  
ZOOM out as he draws sword & whoops  
& strikes to cam.

NB: Use shriek from Take 1  
and cut at end, otherwise use Take 2



## BBC TV FILM CONTINUITY NOTES

Date:

Title DR.WHO (4P)	Episode no. <sup>2</sup> 3 or title			Slate no. 10
Project no.				
Set-up / location Corner quarry - higher level	Int.	Day	T1/T2 Sync. TX Silent	Sequence no. TK.3
	Ext.	Night	W/track W/t with camera	Shot no. 6
	Script page no. 5		Shot list page no. 3	

Costume / make-up / prop notes

Roll no. 2	S.R.1									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	8"	14"	20"							
FOOTAGE										
REASON for use or n/g	NG Man b/g	P ?pos. horse	P best							

Action      See flash - THE DOCTOR enters from Dialogue  
 cam. L running & stops. See  
 FIRST WORLD ~~SEE~~ WAR SOLDIER & HORSE coming  
 to cam. ZOOM IN on MAN/HORSE. See explosion b/g  
 DR. exits frame L.

NB: WILDTRACK a) DR. in from cam.L. & stops  
 b) Horse approaching cam. with soldier



## BBC TV FILM CONTINUITY NOTES

Date: 26.7.76

Title DR.WHO (4P)		Episode no. 3 or title			Slate no. 11	
Project no.						
Set-up / location  Corner quarry		Int.	Day	Sync. Silent	Sequence no. TK.3	
		Ext.	Night	W/track W/t with camera	Shot no. 6A, 6C	
		Script page no. 5			Shot list page no. 5	

Costume / make-up / prop notes

Roll no. 2	S.R. 2									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	11"									
FOOTAGE										
REASON for use or n/g	P good									

Action CU DOCTOR in to cam. stops (sees  
SOLDIER/HORSE) He recoils &  
exits L.cam.

Dialogue

NB: Intercut with Slate 10



# BBC TV FILM CONTINUITY NOTES

Date: 26.7.76

Title DR.WHO (4P)		Episode no. or title 3		Slate no. 13	
Project no.					
Set-up / location  Top level quarry		Int.	Day	Sync. Silent	Sequence no. EK.3
		Ext.	Night	W/track W/t with camera	Shot no. 5
		Script page no. 5		Shot list page no. 2	

Costume / make-up / prop notes

Roll no. 2	SR.2									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	9 1/2"	12"								
FOQTAGE										
REASON for use or n/g	P ?fx.bottle ok flew up	P								

Action	L/A The DR. falls into frame from cliff - reacts to cam.after explosion - smoke entering. He exits falling/running down hill to cam. R.	Dialogue
--------	---	----------



# BBC TV FILM CONTINUITY NOTES

Date: 26.7.76

Title DR.WHO (4P)		Episode no. 3 or title		Slate no. 12	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. 2 + 25
		Script page no.		Shot list page no.	

Costume / make-up / prop notes

Roll no. 2	SR.2									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	28"									
FOOTAGE	(2 tries)									
REASON for use or n/g	P									

Action 3. CS Blinding sun (OPTICAL to lamp) Dialogue

25. start sun masked into full light



# BBC TV FILM CONTINUITY NOTES

Date: 26.7.76

Title DR.WHO (4P)		Episode no. 2 or title		Slate no. 14	
Project no.					
Set-up / location  White quarry		Int.	Day	Sync. Silent	Sequence no. TK.2
		Ext.	Night	W/track W/t with camera	Shot no. 15
		Script page no. 54		Shot list page no. 2	

Costume / make-up / prop notes

Roll no. 2	S.R.2									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	21"	15"	(on Slate 16)							
FOOTAGE										
REASON for use or n/g	P ?caught on tree	P ?too dummy -like								

Action

Dialogue

L/A WS seeing WARRIOR draw sword &  
sever scarf & dummy falling to cam. Hold  
for studio fx.

NB: Slate 16 also covers



# BBC TV FILM CONTINUITY NOTES

Date: 26.7

Title DR.WHO (4P)		Episode no. or title 3		Slate no. 15	
Project no.					
Set-up / location  On operating table		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. 1
		Script page no. 5		Shot list page no. 2	

Costume / make-up / prop notes

Roll no. 2	SR.2									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	25"	26"								
FOOTAGE										
REASON for use or n/g	NG tilted head	P								

Action

BCS DR.'s eyes opening  
ZOOM OUT and see mask. He looks  
up & right

Dialogue



# BBC TV FILM CONTINUITY NOTES

Date: 26.7

Title DR.WHO (4P)		Episode no. 2 or title		Slate no. 16	
Project no.					
Set-up / location  below top cliff		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. 15
		Script page no. 54		Shot list page no. 2	

Costume / make-up / prop notes

Roll no. 2	SR.2									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING										
FOOTAGE										
REASON for use or n/g	P									

Action as Slate 14 - dummy falling from top Dialogue  
with WARRIOR severing



# BBC TV FILM CONTINUITY NOTES

Date: 26.7

Title DR.WHO (4P)		Episode no. or title 3		Slate no. 17	
Project no.					
Set-up / location  middle quarry		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. 3
		Script page no. 5		Shot list page no. 2	

Costume / make-up / prop notes

Roll no. 2	SR.2									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	29"									
FOOTAGE										
REASON for use or n/g	P									

Action

CS hanging lamp. PAN down to  
MS SURGEON. He lowers syring to cam.L.

Dialogue

SURGEON: You were a  
fool Dr. to venture  
into my domain.



# BBC TV FILM CONTINUITY NOTES

Date: 26.7

Title DR.WHO (4P)		Episode no. or title 3		Slate no. 18	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. 4
		Script page no. 5		Shot list page no. 2	

Costume / make-up / prop notes

Roll no.3	SR.2									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	8"	6"								
FOOTAGE										
REASON for use or n/g	P ?saw top quarry	P								

Action CS SYRINGE & pan it L. to DR. & Dialogue  
see him rolloff dropping OOS below cam.



## BBC TV FILM CONTINUITY NOTES

Date: 26.7

Title Project no.	DR.WHO (4P)	Episode no. or title	2	Slate no.	19
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.2
		Ext.	Night	W/track W/t with camera	Shot no. 9, 16
		Script page no.	54	Shot list page no.	1, 2

Costume / make-up / prop notes

Roll no. 3	SR.2									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board	Yes									
TIMING	41"									
FOOTAGE										
REASON for use or n/g	P									

Action

Dialogue

9. H/A CS DOCTOR's reaction (seeing WARRIOR) -  
see steep drop below as he slips

16. H/A DOCTOR struggling at top cliff



# BBC TV FILM CONTINUITY NOTES

Date: 26.7

Title DR.WHO (4P)		Episode no. or title 3		Slate no. 20	
Project no.					
Set-up / location from top quarry		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. 24
		Script page no. 6		Shot list page no. 4	

Costume / make-up / prop notes

Roll no. 3	SR.2									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	15"									
FOOTAGE										
REASON for use or n/g	P									

Action HIGH SHOT - seeing DOCTOR lying  
spread-eagled below in quarry.  
ZOOM IN & hold

Dialogue



# BBC TV FILM CONTINUITY NOTES

Date: 26.7

Title DR.WHO (4P)		Episode no. 3 or title		Slate no. 21	
Project no.					
Set-up / location  from top quarry		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. 31
		Script page no. 7		Shot list page no. 4	

Costume / make-up / prop notes

Roll no. 3	S.R.2									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board	YES	YES								
TIMING	13"	58"								
FOOTAGE										
REASON for use or n/g	NG pos.	P								

Action HS DR. exhausted - picking his way  
thru' boulders R&L

Dialogue



Program				Slate no.	
Project no.					
Set-up / location	Int.	Day	Sync. Silent	Sequence no.	
	Ext.	Night	W/track W/t with camera	Shot no.	
	Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no.								
circles TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g								

OTHER WILDTRACKS TAKEN:

1. GOTH's laughter Slates 1 & 2
2. Ep.3 TK.3 Shot 28 - Goth dialogue
3. Ep.3 TK.3 Shots 50/51/53 - Goth dialogue
4. Ep.3 TK.4 Shot 6 Slate 45 - Goth dialogue
5. Ep.3 TK.3 Shot 26 - Clown's snigger



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Title DR.WHO (4P) Project no.		Episode no or title 02346/2133		Slate no. <del>xTKx3x21</del> 22	
Set-up / location  QUARRY		Int.	Day	Sync. Silent	Sequence no. TW3
		Ext.	Night	W/track W/t with camera	Shot no. 3121
		Script page no. 6 7		Shot list page no. 4	

Costume / make-up / prop notes

Roll no. 3	S.Roll 2									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	10"									
FOOTAGE										
REASON for use or n/g	P									

Action DR.'s p.o.v. quarry with  
mirrorlon & fairground mirror  
(OPTICAL - spiral to Shot 22)

Dialogue



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Title Project no.		DR.WHO (4P)		Episode no. or title			3			Slate no.		23		
Set-up / location  White quarry				Int.		Day		Sync. Silent		Sequence no.			TK.3	
				Ext.		Night		W/track W/t with camera		Shot no.			20	
				Script page no.						Shot list page no.				

Costume / make-up / prop notes

Roll no.3	SR.3									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	25"	30"								
FOOTAGE										
REASON for use or n/g	P ?cam.	P end taken again								

Action slate

CU DR. entering fast from b/g rocks - see  
his foot go into egg (smoky):

Dialogue DR. I deny this  
reality. The  
reality is a  
computation matrix



# BBC TV FILM CONTINUITY NOTES

Date: 27 7

Title DR.WHO (4P)		Episode no. 3 or title		Slate no. 24	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. 23
		Script page no. 6		Shot list page no. 4	

Costume / make-up / prop notes

Roll no. 3	SR.3									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	10"	16"								
FOOTAGE										
REASON for use or n/g	NG	P								

Action DOCTOR concentrates & collapses.  
(LIGHT FX to be done in studio &  
defocus and fade to black)

Dialogue



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Title DR.WHO (4P)		Episode no. or title 3		Slate no. 25	
Project no.					
Set-up / location QUARRY		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. <del>18</del> 19
		Script page no. 5		Shot list page no. 4	

Costume / make-up / prop notes

Roll no. 3	SR.3									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board	Yes									
TIMING	8"									
FOOTAGE										
REASON for use or n/g	P									

Action (with smoke) See DR.'s foot free & Dialogue  
PAN IT R. into egg



## BBC TV FILM CONTINUITY NOTES

Date: 27.7

Title Project no.	DR.WHO	Episode no. or title			3			Slate no. 26		
Set-up / location  White quarry	Int.	Day	Sync.	Sequence no. TK.3						
	Ext.	Night	W/track W/t with camera	Shot no. 32						
	Script page no.		7		Shot list page no.		4			

Costume / make-up / prop notes

Roll no.3	SR.3									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board	✓	✓								
TIMING	15"	21"								
FOOTAGE										
REASON for use or n/g	NG shoes	P								

Action DR. leans in on sand - hears sound Dialogue  
(water) - clears sand. Shoot O/S DR. seeing  
mirror & CLOWN's face. ZOOM IN on clown laughing  
(Dr. on Rt.) - DR. covers with sand & moves back  
oos R.



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Title		Episode no. or title 3		Slate no. 28	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. 32
		Script page no.		Shot list page no.	

Costume / make-up / prop notes

Roll no. 3	S.R.3									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board	✓	/								
TIMING	10"	12"								
FOOTAGE										
REASON for use or n/g	NG	P								

Action DR. clearing sand off mirror

Dialogue



# BBC TV FILM CONTINUITY NOTES

Date:

27.7

Title Project no. DR.WHO (4P)		Episode no. 3 or title			Slate no. 27	
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.3	
		Ext.	Night	W/track W/t with camera	Shot no. 32	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no. 3	SR.3									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board	✓									
TIMING	10"									
FOOTAGE										
REASON for use or n/g	P									

Action CLOWN's face only in mirror

Dialogue

NB: Dub cool water noise over Shot 32



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Title Project no.		Episode no. or title			Slate no. 29	
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.3	
		Ext.	Night	W/track W/t with camera	Shot no. 31A	
		Script page no. 6/7			Shot list page no. 4	

Costume / make-up / prop notes

Roll no.4	SR.3									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	28"									
FOOTAGE										
REASON for use or n/g	P edit in sound W/T b/g									

Action

Dialogue

DUB Clown laughter

feet in to CS DR. scrambling from rocks  
& sitting on rock breathlessly (coming to cam.)  
He stops & hears sound - scrabbles in ground  
clearing spot - looks down (to mirror oos) throws  
dirt over it to cover



## BBC TV FILM CONTINUITY NOTES

Date: 27.7

Title DR.WHO (4P) Project no.	Episode no. or title 3	Slate no. 30		
Set-up / location  Grand Canyon	Int.  Ext.	(Day)  Night	Sync. Silent ✓ W/track W/t with camera	Sequence no. TK.3 Shot no. 33
Script page no. 7			Shot list page no. 5	

Costume / make-up / prop notes

Roll no.4	SR.3									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	36"									
FOOTAGE										
REASON for use or n/g	P ?sound chopper									

Action H/S DR. moving L-R away (exhausted) Dialogue  
with aeroplane noise. Tight then ZOOM OUT



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Title Project no.		Episode no. 3 or title			Slate no. 31	
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.3	
		Ext.	Night	W/track W/t with camera	Shot no. 33	
		Script page no. 7			Shot list page no. 5	

Costume / make-up / prop notes

Roll no. 4	S.R.3									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	29"									
FOOTAGE										
REASON for use or n/g	P									

Action

Wide shot DR. scrambling down  
cliff & away b/g

Dialogue



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Title		Episode no. or title 3		Slate no. 32	
Project no.					
Set-up / location  green hill		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. 38
		Script page no. 7		Shot list page no. 5	

Costume / make-up / prop notes

Roll no. 4	S.R.3									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board	✓									
TIMING	23"									
FOOTAGE										
REASON for use or n/g	P									

Action H/A DR. running fast L-R & b/g

Dialogue



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Title		Episode no. 3 or title			Slate no. 33		
Project no.							
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.3		
		Ext.	Night	W/track W/t with camera	Shot no. 42A		
		Script page no. 7		Shot list page no. 5			

Costume / make-up / prop notes

Roll no. 4	3									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	11"	10"								
FOOTAGE										
REASON for use or n/g	P ?bullets irreg.	P gd.								

Action L/A DR. running L-R with FX bullets Dialogue  
f/g



## BBC TV FILM CONTINUITY NOTES

Date: 27.7

Title Project no.		Episode no. 3 or title			Slate no. 34		
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.3		
		Ext.	Night	W/track W/t with camera	Shot no. 34, 36		
		Script page no. 7			Shot list page no. 5		

Costume / make-up / prop notes

Roll no. 4	SR.3									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	12"	21"								
FOOTAGE										
REASON for use or n/g	NG masked	P								

Action      Dialogue

34. Frontal shot - DR. in from L.  
coming to cam. & looking up to sky

36. DR. walking then running to Rt.



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Title		Episode no. 3 or title			Slate no. 35		
Project no.							
Set-up / location  Grand Canyon				Int.	Day	Sync. Silent	Sequence no. TK.3
				Ext.	Night	W/track W/t with camera	Shot no. 41x43x
				Script page no. 7		Shot list page no. 5	

Costume / make-up / prop notes

Roll no.4	SR3									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	10"									
FOOTAGE										
REASON for use or n/g	P									

Action L/A DR. running L-R with FX  
bullets f/g

Dialogue



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Title		Episode no. 3		Slate no. 36	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. 48, 50, 51
		Script page no. 8		Shot list page no. 6	

Costume / make-up / prop notes

Roll no. 4	SR.3									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board	✓									
TIMING	15"	15" + 15"								
FOOTAGE		without blood then with blood								
REASON for use or n/g										

Action LEG minus blood (LOCKED OFF)

Dialogue

LEG with blood (CAN WE GET DUPE NEG. FOR THIS PLEASE)



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme Project no. DR.WHO (4P)	Episode no. 3 or sub title			Slate no. 37
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.3
	Ext.	Night	W/track W/t with camera	Shot no. 47, 49, 52,
	Script page no.		Shot list page no.	

Costume / make-up / prop notes

Reel no. 4	SR.3							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	11"	39"						
FOOTAGE								
REASON for use or n/g	NG	P						

DR. end of pulling up trousers - sees blood.  
 PAN UP to his face. ZOOM IN to BCU (eyes/mouth) DR: I deny it.  
 He looks down & concentrates (OCS BLOOD GOES) I deny it!  
 He looks up pleased  
 VOICE: (WILDTRACK) GOTH: My reality rules, Doctor. You  
 are trapped in my creation.  
 DR. looks down - (BLOOD GONE OOV)  
 He looks up: DR. All right. I'll fight you  
 in your reality.  
 Blood returns.



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme	Episode no. 3 or sub title			Slate no. 38
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.3
	Ext.	Night	W/track W/t with camera	Shot no. 54
	Script page no. 9		Shot list page no. 6	

Costume / make-up / prop notes

Roll no. 4	SR.3							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	-	32"						
FOOTAGE								
REASON for use or n/g	NG	P						

MS DR. - he tears shirt & tends knee



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme Project no.	Episode no. or sub title 3			Slate no. 39
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.3
	Ext.	Night	W/track W/t with camera	Shot no. 43A
	Script page no. 8		Shot list page no. 5	

Costume / make-up / prop notes

Roll no. 4	3							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	53"							
FOOTAGE								
REASON for use or n/g	P							

DR. skids into shot from round bend & looks up  
then falls into gulley to attend to leg

W/T DR. gasping for breath



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme		Episode no. or sub title		3	Slate no.		40
Project no.							
Set-up / location				Int.	Day	Sync. Silent	Sequence no.
				Ext.	Night	W/track W/t with camera	Shot no.
				Script page no.		9	Shot list page no.

Costume / make-up / prop notes

Re	4	3						
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING	6"							
FOOTAGE								
REASON for use or n/g	P too short							

PAN round face of canyon



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme	Episode no. or sub title 3			Slate no. 41
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.3
	Ext.	Night	W/track W/t with camera	Shot no. 53
	Script page no. 9		Shot list page no. 6	

Costume / make-up / prop notes

Roll no. 4	1	2	3	4	5	6	7	8
circles TAKES printed								
End board								
TIMING	16"							
FOOTAGE								
REASON for use or n/g	P							

PAN ROUND FACE OF CANYON

DUB WILTRACK VOICE OVER:

GOTH: (OOV) Then it will be a pleasure to destroy you.  
Be on your guard (LAUGHTER)



Programme	Episode no. or sub title 3			Slate no. 42
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK. 34
	Ext.	Night	W/track W/t with camera	Shot no. 2
	Script page no. 14		Shot list page no. 6	

Costume / make-up / prop notes

Roll no. 4	SR. 4							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	27"							
FOOTAGE								
REASON for use or n/g	P							

Low profile MS DR. up hill reacting beneath trees  
Hold his rise & pan & tilt him Rt. & away limping



# BBC TV FILM CONTINUITY NOTES

Date:

Programme	Episode no. <u>3</u> or sub title			Slate no. <u>4</u>
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. <u>4</u>
	Ext.	Night	W/track W/t with camera	Shot no. <u>3</u>
	Script page no. <u>15</u>		Shot list page no. <u>6</u>	

Costume / make-up / prop notes

Re p. <u>4</u>	SR. <u>4</u>							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	26"							
FOOTAGE								
REASON for use or n/g	P							

Start on hill. Pan L. to low profile shot thru'  
foliage CS HUNTER. He climbs hill & down following DR. (oov)



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme		Episode no. or sub title		3		Slate no.		44	
Project no.									
Set-up / location  On cliff face				Int.	Day	Sync. Silent	Sequence no. TK. 4		
				Ext.	Night	W/track W/t with camera	Shot no. 4, 5		
				Script page no. 16			Shot list page no. 7		

Costume / make-up / prop notes

Roll no. 5	4								
circle TAKES printed	1	2	3	4	5	6	7	8	
End board									
TIMING	14"								
FOOTAGE									
REASON for use or n/g	P								

LS DR. in from cam. L. & up cliff (cut dialogue explosive bullets)  
falls down & bends to knee. Bullet fires over him.  
He goes OOS R.



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme		Episode no. or sub title		Slate no. 45
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK. 4
	Ext.	Night	W/track W/t with camera	Shot no. 6
	Script page no. 16		Shot list page no. 7	

Costume / make-up / prop notes

Roll no.- 5	4							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	16"							
FOOTAGE								
REASON for use or n/g	P edit out end							

DR. goes scrambling down thru' bushes & down R. OOS



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme	Episode no. or sub title 3			Slate no. 46
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.4
	Ext.	Night	W/track W/t with camera	Shot no. 4, 5
	Script page no. 16		Shot list page no. 7	

Costume / make-up / prop notes

Roll no. 5	SR.4							
circ. TAKES printed	1	2	3	4	5	6	7	8
End board	Yes							
TIMING	13"							
FOOTAGE								
REASON for use or n/g	P use							

as Slate 44 (3 bullets)



# BBC TV FILM CONTINUITY NOTES

Date 27.7

Programme		Episode no. 3 or sub title		Slate no. 47	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 5
		Script page no. 16		Shot list page no. 7	

Costume / make-up / prop notes

Roll no. 5	4							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	6"							
FOOTAGE								
REASON for use or n/g	P							

CS DR. enters from L & out R. (more bullets firing behind him)



# NOTES

Date: 27.7

Programme	Episode no. or sub title			Slate no. 48
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.4
	Ext.	Night	W/track W/t with camera	Shot no. 7
	Script page no. 17		Shot list page no. 7	

Costume / make-up / prop notes

Roll no. 5	SR.4							
circle TAKES printed	1	2	3	4	5	6	7	8
End board			Guide					
TIMING	Guide	Guide 17"	19"					
FOOTAGE	19"							
REASON for use or n/g	P ?sound zoom	P ?sound	P best vision					

H/S looking down from promontary. See DR. coming fwd. from below up cliff face. Pan L. up to gap & ZOOM into HUNTER poised at top of opp. cliff on skyline



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme		Episode no. or sub title 3		Slate no. 49	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 7A
		Script page no. 17		Shot list page no. 7	

Costume / make-up / prop notes

Roll no. 5	SR.4							
circ TA printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING	50"							
FOOTAGE								
REASON for use or n/g	P can't use 1st zoom or end sound							

DR.'s p.o.v. HUNTER at top ridge clambering down.

ZOOM IN as he takes aim



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme Project no.		Episode no. or sub title 3		Slate no. 50	
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 11, 13
		Script page no. 17		Shot list page no. 7	

Costume / make-up / prop notes

Roll no.5	SR.4							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	47"	48"						
FOOTAGE								
REASON for use or n/g	P ?light changed	P						

Let DR. clamber up promontary from below cam. Sees  
HUNTER (OOV) above cam. L. & slips down quickly -  
bullet fires over him

CS DR. reacting to L. Let him go down hillside &  
pan him ax valley



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme		Episode no. or sub title 3		Slate no. 51	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 8, 12, beg.14
		Script page no. 17		Shot list page no. 7	

Costume / make-up / prop notes

Roll no. 5	4							
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓	✓						
TIMING	25"	25"						
FOOTAGE								
REASON for use or n/g	NG	P ?ng sound						

BCS HUNTER raises binoculars (no mirror) & looks thru' - moves them cam.L & lowers. Raises rifle takes aim (doesn't fire) moves out R.

NB: WILDTRACK bullets fired



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme		Episode no. or sub title 3		Slate no. 52	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no. Tk. 4
		Ext.	Night	W/track W/t with camera	Shot no. 9
		Script page no. 17		Shot list page no. 7	

Costume / make-up / prop notes

Roll no. 5	sr.5							
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓	✓						
TIMING	9"	10"						
FOOTAGE								
REASON for use or n/g	P once only	P one only						

from below HUNTER - he aims & fires



# BBC TV FILM CONTINUITY NOTES

Date: 53

Programme		Episode no. 3		Slate no. 53	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no.
		Ext.	Night	W/track W/t with camera	TK. 4 Shot no.
		Script page no. 17		Shot list page no. 7	

Costume / make-up / prop notes

Roll no.5	5							
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING								
FOOTAGE								
REASON for use or n/g	P							

- HS DR. running below cam.L-R



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme Project no.	Episode no. or sub title 3			Slate no. 54
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK, 4
	Ext.	Night	W/track W/t with camera	Shot no. 17/19
	Script page no. 18		Shot list page no. 8	

Costume / make-up / prop notes

Reel no. 5	5							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	40"							
FOOTAGE								
REASON for use or n/g	P							

CS RIDGE & HUNTER crawling fwd. He loads rifle &  
crawls down

CS breech of gun - HUNTER exits R.



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme		Episode no. 3		Slate no. 55	
Project no.					
Set-up / location  RAILWAY		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. 7
		Script page no. 7		Shot list page no. 3	

Costume / make-up / prop notes

Roll no. 5	5							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	7	17"						
FOOTAGE								
REASON for use or n/g	NG	P ?end cam.						

DR. running thru' smoke to cam. Tilt down to see  
railway line - let smoke disperse - DR. reacts



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme		Episode no. or sub title		3		Slate no.		56	
Project no.									
Set-up / location				Int.	Day	Sync. Silent	Sequence no.		
							TK.3		
				Ext.	Night	W/track W/t with camera	Shot no.		
							11, 13		
				Script page no.		5		Shot list page no.	
								3	

Costume / make-up / prop notes

Roll no.	5	5							
circle TAKES printed	1	2	3	4	5	6	7	8	
End board									
TIMING	19"								
FOOTAGE									
REASON for use or n/g	P								

Start on DR.'s face - crouched over foot - reaction

Fast pan down from look to DR.'s foot trapped



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme Project no.		Episode no. or sub title 3		Slate no. 57	
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. 15,16
		Script page no. 5		Shot list page no. 3	

Costume / make-up / prop notes

Run no.	5	5						
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	30"							
FOOTAGE								
REASON for use or n/g	P							

DR. crouched over foot looking back at train.  
Looks back at foot - intercut



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme.	Episode no. or sub title 3			Slate no. 58
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.3
	Ext.	Night	W/track W/t with camera	Shot no. 17, 18
	Script page no. 5		Shot list page no. 3	

Costume / make-up / prop notes

Roll no. 6 5								
circle TAKES printed	1	2	3	4	5	6	7	8
End board		✓	✓					
TIMING	27	28	27					
FOOTAGE								
REASON for use or n/g	P ?cam.	P ?sound diesel	P use					

CS DR. (with smoke building) lying foot trapped  
on line. Leans in & sees foot free - exits R. down hill

*Pictorial? It's all an illusion.*



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme	Episode no. 3			Slate no.
Project no.				60 (NO 59)
Set-up / location	Int.	Day	Sync. Silent	Sequence no.
	Ext.	Night	W/track W/t with camera	Shot no.
	Script page no.	5	Shot list page no.	3

Costume / make-up / prop notes

Roll no. 6	S.R.5							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	7"	7"						
FOOTAGE								
REASON for use or n/g	NG b/g & smoke	P						

CS LEVER moving



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme		Episode no. 3			Slate no. 61	
Project no.						
Set-up / location  ZOOM UNDERCRANKED		Int.	Day	Sync. Silent	Sequence no. TK.3	
		Ext.	Night	W/track W/t with camera	Shot no. 14	
		Script page no. 5		Shot list page no. 3		

Costume / make-up / prop notes

Roll no. circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	30"	20"	44"					
FOOTAGE								
REASON for use or n/g	NG	NG	P					

(smoke) ZOOM on train approach/Zoom out as it passes

Take 3: Zoom in later to CS-DRIVER



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme		Episode no. or sub title		3		Slate no.		62	
Project no.									
Set-up / location				Int.	Day	Sync. Silent	Sequence no. TK.3		
				Ext.	Night	W/track W/t with camera	Shot no. 14		
				Script page no.			5		

Costume / make-up / prop notes

Roll no.	6	5							
circ TAKES printed	1	2	3	4	5	6	7	8	
End board									
TIMING	30"								
FOOTAGE									
REASON for use or n/g	P								

TRAIN as before but on other line (approach & pass)



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme	Episode no. or sub title 3			Slate no. 63
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.3
	Ext.	Night	W/track W/t with camera	Shot no. 17* 14A
	Script page no. 5		Shot list page no. 3	

Costume / make-up / prop notes

Roll no. 6 5								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	55"							
FOOTAGE								
REASON for use or n/g	P							

L/A CS WHEELS



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme Project no.	Episode no. or sub title			Slate no. 64
Set-up / location	Int.	Day	Sync. Silent	Sequence no.
	Ext.	Night	W/track W/t with camera	Shot no. 17
	Script page no. 5		Shot list page no. 3	

Costume / make-up / prop notes.

Reel no. 6	5							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE	20"	15"						
REASON for use or n/g								

DR. in R. f/g empty track & sound of  
train passing (DUB) - no smoke



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme	Episode no. or sub title		Slate no.	
Project no.	3		65	
Set-up / location	Int.	Day	Sync. Silent	Sequence no.
	Ext.	Night	W/track W/t with camera	Shot no.
	Script page no.		Shot list page no.	

Costume / make-up / prop notes

Roll no.	1	2	3	4	5	6	7	8
circle TAKES printed								
End board								
TIMING	13"							
FOOTAGE								
REASON for use or n/g	P							

DR. standing on track looks L. & fwd. (seeing other trains/drivers)



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme Project no.		Episode no. or sub title 3		Slate no. 66	
Set-up / location Yard		Int.	Day	Sync. Silent	Sequence no. TV.3
		Ext.	Night	W/track W/t with camera	Shot no. 8
		Script page no. 5		Shot list page no. 3	

Costume / make-up / prop notes

Roll no. 6	5							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	10"	11"						
FOOTAGE								
REASON for use or n/g	P ?cam.	P						

Angle of train in yard. Z/IN & see DRIVER in seat (masked)



Programme	Episode no. or sub title			Slate no. 67
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK. 3
	Ext.	Night	W/track W/t with camera	Shot no. 9
	Script page no. 5		Shot list page no. 3	

Costume / make-up / prop notes

Roll no. 6	5							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	11"	8"						
FOOTAGE								
REASON for use or n/g	NG	P						

CU ENGINE DRIVER leaning out of cabin



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme Project no.		Episode no. or sub title			Slate no. 68	
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.3		
	Ext.	Night	W/track W/t with camera	Shot no. 10		
	Script page no. 5			Shot list page no. 3		

Costume / make-up / prop notes

Roll no. 6								
circle TA printed	1	2	3	4	5	6	7	8
End board								
TIMING	18"							
FOOTAGE	2 tries							
REASON for use or n/g	P							

DRIVER on another train from front of engine



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme Project no.		Episode no. or sub title 3		Slate no. 69	
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 15
		Script page no. 18		Shot list page no. 7	

Costume / make-up / prop notes

Roll no. 6	S. Roll 6							
circle TA printed	1	2	3	4	5	6	7	8
End board								
TIMING	17"	16"						
FOOTAGE								
REASON for use or n/g	NG pos.	P plane b/g ?sound						

MS under cave - see DR. come from L. & enter



# TV FILM CONTINUITY NOTES

Date: 27.7.76

Programme	Episode no. or sub title 3			Slate no. 70
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.4
	Ext.	Night	W/track W/t with camera	Shot no. 18 & 24
	Script page no.		Shot list page no.	

Costume / make-up / prop notes

Roll no. 6	1	2	3	4	5	6	7	8
circle TAKES pri								
End board								
TIMING	36"							
FOOTAGE								
REASON for use or n/g	P							

CS DOCTOR thru' foliage waiting - looks L. & back to HUNTER at ridge. Eyes look down



# BBC TV FILM CONTINUITY NOTES

Date: 27.7

Programme Project no.		Episode no. or sub title 3		Slate no. 71	
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 20,21,22,23
		Script page no. 19		Shot list page no. 8	

Costume / make-up / prop notes

Roll no. 6	6							
circle TAKES printed	1	2	3	4	5	6	7	8
End board	2 tries							
TIMING	12" 16"							
FOOTAGE								
REASON for use or n/g	P							

CS SPIDER comes down ax DR's face - see DR.'s reaction  
See spider go



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Programme DR. WHO (4P)	Episode no. or sub title 3			Slate no. 72
Project no.				
Set-up / location  Cave	Int.	Day	Sync. Silent	Sequence no.
	Ext.	Night	W/track W/t with camera	Shot no. 16
	Script page no. 16		Shot list page no. 8	

Costume / make-up / prop notes

Roll 6 S. Roll 6								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE	3 tries 33"							
REASON for use or n/g	P							

O/S shot DR. R. pulling in foliage as he arrives in cave.  
(shot thru' web & spider f/g) He looks fwd. attrees/cliffs.



Programme	Episode no. or sub title 3			Slate no. 73
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.4
Cave	Ext.	Night	W/track W/t with camera	Shot no. 25
Script page no. 19			Shot list page no. 8	

Costume / make-up / prop notes

Roll 6	6	Roll 7						
circle TAKES printed	1	2	3	4	5	6	7	8
End board	unboarded							
TIMING	false start 15" + 32"							
FOOTAGE								
REASON for use or n/g	P ?NG masked film ran out at end use beg.	X						

O/S 2-s HUNTER approaches b/g L-R rifle raised  
looks to cam. DR. R. of frame thru' foliage

See HUNTER turn away (to take drink)

WILDTRACK: DR. breathing for Slate 72



# BBC TV FILM CONTINUITY NOTES

Date: 7.12.74

Programme . Project no.		Episode no. or sub title 3			Slate no. 74	
Set-up / location  below cave		Int.	Day	Sync. Silent	Sequence no. TK.4	
		Ext.	Night	W/track W/t with camera	Shot no. 25 end	
		Script page no. 19			Shot list page no. 8	

Costume / make-up / prop notes

Roll no.7	6							
circ TA printed	1	2	3	4	5	6	7	8
End board	✓	✓	✓					
TIMING	43"	25"	52"					
FOOTAGE								
REASON for use or n/g	NG ?face see	NG hat	P					

Cont. Slate 72

HUNTER(p.o.v. DR.) approaches cave &  
stops - gun poised. He lowers it - turns  
back to cam. & goes down. Puts down rifle &  
starts unloading haversack

Use SOUND  
Slate 72



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Programme	Episode no. or sub title 3			Slate no. 75
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.4
	Ext.	Night	W/track W/t with camera	Shot no. 26
	Script page no. 26		Shot list page no. 8	

Costume / make-up / prop notes

Roll no. 7 6								
circ TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	38"							
FOOTAGE								
REASON for use or n/g	P							

DR.'s p.o.v.

MCU HUNTER with water bottle -  
unscrews it & half-turns to drink.  
(Puts it down - starts taking  
off haversack)

7DUB: distant glug of water drunk



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Programme	Episode no. or sub title 3		Slate no. 76	
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.4
	Ext.	Night	W/track W/t with camera	Shot no. 27,30
	Script page no. 20		Shot list page no. 8	

Costume / make-up / prop notes

Re circle TAKES printed	1	2	3	4	5	6	7	8
End board	reboarded							
TIMING	1st ident 75 1'15							
FOOTAGE								
REASON for use or n/g	P							

27. DR.'s reaction thru' foliage

30. DR.'s reaction & watching HUNTER go R.  
Dr. slides down at end to cam.



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Programme Project no.		Episode no. or sub title 3		Slate no. 77	
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 28,29
		Script page no. 20		Shot list page no. 8	

Costume / make-up / prop notes

Reel circle TAKES printed	7	6						
End board	1	2	3	4	5	6	7	8
TIMING	35"	30"	40"					
FOOTAGE								
REASON for use or n/g	NG sun & knife	NG head in & light	P					

28. HUNTER starts holding water bottle. Gets out map - CS MAP

29. CS HUNTER's flank - see him conceal gear (shakes water bottle - empty)



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Programme		Episode no. or sub title 3		Slate no. 78	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 31
		Script page no. 31		Shot list page no. 9	

Costume / make-up / prop notes

Roll no. 7 6								
circle TAKES pri	1	2	3	4	5	6	7	8 -
End board								
TIMING	15"							
FOOTAGE								
REASON for use or n/g	P							

Resume 29: Hold HUNTER's action in CS & PAN HIM R.  
(he trots away)



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Programme	Episode no. or sub title 3			Slate no. 79
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.4
	Ext.	Night	W/track W/t with camera	Shot no. 32
	Script page no. 21		Shot list page no. 9	

Costume / make-up / prop notes

Roll 7	6							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	1'08"	45"						
FOOTAGE								
REASON for use or n/g	P sun out during	P NG sound plane						

CS concealment - PAN UP to see DR. slithering down hill & crawling fwd. See him pull out gear. Tries water bottle - empty - flings it back. Undoes haversack takes out grenade & wire.

DR. Mm. No anti-tank gun.  
(ALSO ON WILDTRACK - Use sound Take 1)



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Programme		Episode no. or sub title		Slate no. 80	
Project no.					
Set-up / location		Int.	Day	Sync Silent	Sequence no. TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 32A
		Script page no. 21		Shot list page no. 9	

Costume / make-up / prop notes

Roll no. 8-6								
circ TA printed	1	2	3	4	5	6	7	8
End board								
TIMING	13"	23"						
FOOTAGE								
REASON for use or n/g	NG	P not see wire but on Sl.79						

CS bottle put down/hands in bag



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Programme	Episode no. or sub title			Slate no.
Project no.	3			81
Set-up / location  ZOOM LENS	Int.	Day	Sync. Silent	Sequence no. TK.4
	Ext.	Night	W/track W/t with camera	Shot no. 33
	Script page no. 21		Shot list page no. 9	

Costume / make-up / prop notes

Roll no. 8	6							
circ TA printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING	1'10"							
FOOTAGE								
REASON for use or n/g								

Start from ends tying wire - crosses to tree

CS GRENADE as DR. puts it in f/g tree - see him  
go away & return with wire & pull pin. He crawls  
back. Hold on Grenade



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Programme Project no.	Episode no. or sub title 3			Slate no. 82
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.4 & 5
	Ext.	Night	W/track W/t with camera	Shot no. 33A + 1
	Script page no. 21		Shot list page no. 8 & 9	

Costume / make-up / prop notes

Roll no. circle TA printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE	31"	30"						
REASON for use or n/g	P sound ran out	P						

Cut-ins:

V.tight shot grenade - DR's hand in - pin removed  
pause -whole thing comes away



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Programme		Episode no. or sub title 3		Slate no. 83	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.5
		Ext.	Night	W/track W/t with camera	Shot no. 3
		Script page no. 25		Shot list page no. 10	

Costume / make-up / prop notes

Roll no. 8	7							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	10"2	10"						
FOOTAGE								
REASON for use or n/g	NG too fast	P						

HUNTER making contact with wire  
CS HUNTER's legs/grenade wire



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Programme	Episode no. or sub title			Slate no.
Project no.	3			84
Set-up / location	Int.	Day	Sync. Silent	Sequence no.
	Ext.	Night	W/track W/t with camera	TK.4 Shot no.
	Script page no.			21 Shot list page no.

Costume / make-up / prop notes

Re circle TAKES printed	8	7	1	2	3	4	5	6	7	8
End board										
TIMING		25"								
FOOTAGE										
REASON for use or n/g		P								

MS DR. kneeling & replacing gear. Let him go Rt.



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Programme	Episode no. or sub title 3			Slate no. 85
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.5
	Ext.	Night	W/track W/t with camera	Shot no. 2
	Script page no. 25		Shot list page no. 10	

Costume / make-up / prop notes

Roll no. 8	7							
circle TA printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING	15"							
FOOTAGE								
REASON for use or n/g	P							

LOW MS HUNTER - coming R-L





# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Programme Project no.	Episode no. or sub title 3			Slate no. 86
Set-up / location  OVERCRANKED	Int.	Day	Sync. Silent	Sequence no. TK.5
	Ext.	Night	W/track W/t with camera	Shot no. 4
	Script page no. 25		Shot list page no. 10	

Costume / make-up / prop notes

Roll no. 8	7							
circ TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	2 tries							
FOOTAGE	8"							
REASON for use or n/g	P							

CS HAND GRENADE - rolls down centre frame (Overcranked)



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Title		Episode no. or title 3		Slate no. 87	
Project no.					
Set-up / location  Overcranked		Int.	Day	Sync. Silent	Sequence no. TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 5
		Script page no. 25		Shot list page no. 10	

Costume / make-up / prop notes

Roll no. 8	7									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board		false ✓start								
TIMING	10"	8"								
FOOTAGE										
REASON for use or n/g	P	P use								

Action (Overcranked) CS HUNTER in L-R Dialogue  
looks, turns & falls into f/g of cam. & out L-R  
see explosion b/g as he leaps ax frame & ends CCS  
flings rifle down - smoke

WILDTRACKS: For Slate 77 : GOTM: Water, he's going to need water  
Atmos. for ext. cave entrance  
Slate 74X



## BBC TV FILM CONTINUITY NOTES

Date: 28.7

Title Project no.		Episode no. or title			Slate no. 88		
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.6		
		Ext.	Night	W/track W/t with camera	Shot no. 6		
		Script page no. 30			Shot list page no. 11		

Costume / make-up / prop notes

Roll no. 8	7									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	14"	23"	20"							
FOOTAGE										
REASON for use or n / g	NG	NG	P							

Action

HS HUNTER in hollow. See bandaged Dialogue  
side - doing up jacket (2 buttons)  
Picks up cartridges & rifle - rises into frame.  
See him leave Rt.



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Title		Episode no. or title		3		Slate no.		89		
Project no.										
Set-up / location				Int.	Day	Sync.	Sequence no.			
						Silent	TK.5			
				Ext.	Night	W/track	Shot no.			
						W/t with camera	9			
				Script page no.		26		Shot list page no.		10

Costume / make-up / prop notes

Roll no. 8	7									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	32"									
FOOTAGE										
REASON for use or n/g	P									

Action

Rises into frame - MS HUNTER  
crawling back to concealment - reaches  
for haversack. See him produce dressing.

Dialogue HUNTER: All right Dr.  
A good try.  
But not quite  
good enough



# BBC TV FILM CONTINUITY NOTES

Date :

28.7

Title		Episode no. or title		3		Slate no.		90	
Project no.									
Set-up / location				Int.	Day	Sync. Silent	Sequence no. TK.5A		
				Ext.	Night	W/track W/t with camera	Shot no. 1		
				Script page no.		27		Shot list page no.	

Costume / make-up / prop notes

Roll <del>no 23</del> 8	7									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	23"									
FOOTAGE										
REASON for use or n/g	P									

Action

POV dressing from HUNTER's pov  
(CSO STUDIO)

Dialogue



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Title		Episode no. 4 or title		Slate no. 91	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.2
		Ext.	Night	W/track W/t with camera	Shot no. 1,2
		Script page no. 6		Shot list page no. 15	

Costume / make-up / prop notes

Roll no. 9	7									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	18"									
FOOTAGE										
REASON for use or n/g	P									

Action 1. W/S with smoke seeing  
Vis.Fx. explosions  
See DR. staggering in explosions & collapse  
CAM. LOCKED OFF

Dialogue

2. as 1. without DR.



# BBC TV FILM CONTINUITY NOTES

Date :

28.7

Title	Episode no. or title			3	Slate no.	92
Project no.						
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.3		
	Ext.	Night	W/track W/t with camera	Shot no. 28,30		
	Script page no.			6	Shot list page no. 4	

Costume / make-up / prop notes

Roll no.	9	7								
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	51"	28"								
FOOTAGE										
REASON for use or n/g	P + plane	P use								

Action

28. The DR. spread-eagled face down on ground. Sits up & looks to cam.

(see eyes CSO) V/OVER GOTH: I am the creator here, Dr.

This is my world. There is no escape  
(ON WILDTRACK)

30. DR. rises & exits L.

(DUB: LIZARD'S SNIGGER (W/TRACK)



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Title		Episode no. or title 3		Slate no. 93	
Project no.					
Set-up / location  School/Jungle		Int.	Day	Sync. Silent	Sequence no. TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 38
		Script page no. 22		Shot list page no. 9	

Costume / make-up / prop notes

Roll no. 9	7									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	30"	28"								
FOOTAGE										
REASON for use or n/g	P ?leg	P								

Action Dense foliage. PAN R. to see Dialogue  
DR. coming fwd. As he stops & reacts (to twig crack)  
ZOOM after him as he goes cam. R. to concealment



# BBC TV FILM CONTINUITY NOTES

Date : 28.7

Title Project no.		Episode no. or title 3		Slate no. 95	
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 40/41
		Script page no. 20		Shot list page no. 9	

Costume / make-up / prop notes

Roll no.9	8									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	19"	15"	31"							
FOOTAGE										
REASON for use or n/g	NG	NG	P							

Action MS foliage - Let DR. come fwd.  
into CS - looking Cam.L. (watching Hunter)

Dialogue

DR. I wonder what  
he's been  
up to?

41. MS DR. moving away from cam.



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Title		Episode no. or title		3		Slate no.		94		
Project no.										
Set-up / location				Int.	Day	Sync.	Sequence no.			
						Silent	TK. 4			
				Ext.	Night	W/track	Shot no.			
						W/t with camera	39			
				Script page no.		22		Shot list page no.		9

Costume / make-up / prop notes

Roll no. 9	8									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	29"	22"								
FOOTAGE										
REASON for use or n/g	NG too slow	P								

Action

CS HUNTER's feet - pan him R-L  
oos L. Rifle poised

Dialogue



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Title		Episode no. 3		Slate no.	
Project no.				9	
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.5
		Ext.	Night	W/track W/t with camera	Shot no. 6,8
		Script page no. 25		Shot list page no. 10	

Costume / make-up / prop notes

Roll no9	8									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	29"									
FOOTAGE										
REASON for use or n/g	P edit dog bark									

Action DR. approaches cam. Turns to look L. Dialogue  
& reacts

as 6. (dialogue) DR. Didn't get him. If it had this  
nightmare would have ended

He goes OOS L. below cam.



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Title		Episode no. or title 3		Slate no. 97	
Project no.					
Set-up / location		Int.	Day	Sync Silent	Sequence no. TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 34
		Script page no. 21		Shot list page no. 9	

Costume / make-up / prop notes

Roll no.9	8									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	32"	35"								
FOOTAGE										
REASON for use or n/g	P ?sound	P								

Action

W/S HUNTER moving across bank & coming fwd. Hold his gun as he x's cam. & pan him Rt. to kneel at water's edge. He takes out phial & opens it - pours into water

Dialogue



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Title		Episode no. or title 3		Slate no. 98	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 35
		Script page no. 21		Shot list page no. 9	

Costume / make-up / prop notes

Roll no. 9	8									
circle TAKES printed	1	2	3	4	5	6	7	8	9	10
End board										
TIMING	32"									
FOOTAGE										
REASON for use or n / g	P									

Action CS Phial & water colouring. Dialogue  
Pan down into water - see it go green



# BBC TV FILM CONTINUITY NOTES

Date: 28.7

Title Project no.		Episode no. 3 or title			Slate no. 99		
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.4, TK.6		
		(Ext.)	Night	W/track W/t with camera	Shot no. 36, 1,		
		Script page no. 21		Shot list page no. 9, 10			

Costume / make-up / prop notes

Roll no. 9	8	Roll 10								
circle TAKES printed	1	2	/ 3	4	5	6	7	8	9	10
End board										
TIMING	31"	26"	35"+57"							
FOOTAGE										
REASON for use or n/g	P ng bottle drop	NG end in frame	P beg.ng use W1/2 end use							

Action

Dialogue

36. High /WS with HUNTER - leaves  
bottle & goes. Hold empty pool

1. DR. enters from below cam.R. &  
bends to drink water



# BBC TV FILM CONTINUITY NOTES

Date: 29.7

Programme Project no.		Episode no. or sub title		Slate no.	
DR. WHO 02346/2133		3		100	
Set-up / location  Jungle		Int.	Day	Sync. Silent	Sequence no. TK.6
		Ext.	Night	W/track W/t with camera	Shot no. 2,3,4
		Script page no.		Shot list page no.	
29		10			

Costume / make-up / prop notes

Roll no. 11	S. Roll 9							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	27"	28"	27"					
FOOTAGE								
REASON for use or n/g	-NG plane	P ?perf.	P					

DR.in from R. Hold him fwd. to low profile MS at pool  
 He sees fish as he is about to drink. Pan down to CS dead fish.  
 DR. reacts & sits up & looks - finds phial (dialogue:)  
 DR. So that's what he was up to!  
 He thinks for a moment and goes out Rt.



# BBC TV FILM CONTINUITY NOTES

Date: 29.7

Programme Project no.	DR.WHO	Episode no. or sub title	3	Slate no.	101
Set-up / location  Water hole	Int.	Day	Sync. Silent	Sequence no.	TK.6
	Ext.	Night	W/track W/t with camera	Shot no.	5,7
	Script page no.	30	Shot list page no.	11	

Costume / make-up / prop notes

Roll no. 11	S.R.9							
circle TAKES printed	1	2	3	4	5	6	7	8
End board	false start	false start						
TIMING	27"	25"	18"	28"				
FOOTAGE								
REASON for use or n/g	NG cam. good sound USE	T3	P (NG sound)	P (ng sound)				

CS mud hole. Pan up to DR. with bamboo - leans in & drinks thru' bamboo straw

NB: Use Take 1 sound and T3 or 4 vision



# BBC TV FILM CONTINUITY NOTES

Date 29.7

Programme DR. WHO	Episode no. or sub title 3			Slate no. 102
Project no.				
Set-up / location  Water Hole	Int.	Day	Sync. Silent	Sequence no. TX 6
	Ext.	Night	W/track W/t with camera	Shot no. 7, 9
	Script page no. 30		Shot list page no. 11	

Costume / make-up / prop notes

Roll no. 11 9								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	12"							
FOOTAGE								
REASON for use or n/g	P							

O/Shoulder DR. - see pool & dead fish -  
DR. with straw drinking

(DUB: Sound of drinking thru' straw)



# BBC TV FILM CONTINUITY NOTES

Date: 29.7

Programme Project no. DR. WHO		Episode no. or sub title 3		Slate no. 103	
Set-up / location  From rostra		Int.	Day	Sync. Silent	Sequence no. TK.6
		Ext.	Night	W/track W/t with camera	Shot no. 10
		Script page no. 30		Shot list page no. 11	

Costume / make-up / prop notes

Roll n <sup>o</sup> . 12	SR.9							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	23"							
FOOTAGE								
REASON for use or n/g	P							

H/A WS following DR. (in R-L) thru' jungle foliage

NB: DUB DIALOGUE OVER: GOTH: Do you hear me, Doctor  
ON WILDTRACK



# BBC TV FILM CONTINUITY NOTES

Date: 29.7

Programme Project no.		Episode no. or sub title			Slate no.	
Set-up / location		Int.	Day	Sync. Silent	Sequence no.	
Water hole		Ext.	Night	W/track W/t with camera	Shot no.	
		Script page no.			Shot list page no.	

Costume / make-up / prop notes

Roll no. 12	SR.9							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	41"	37"						
FOOTAGE								
REASON for use or n/g	NG hair in gate. Sound good	P use vision Sound T1						

Start DR. drinking - goes Cam.L. See HUNTER  
enter b/g & hold him fwd. & looking L. (dialogue:)

GOTH: I am very close to you, Doctor. You'd better  
start running. Do you hear me, Doctor?

NB: Use Slate 1 sound + wildtrack dialogue



# BBC TV FILM CONTINUITY NOTES

Date: 29.7

Programme DR. WHO	Episode no. or sub title 3			Slate no. 105
Project no.				
Set-up / location  Water hole area	Int.	Day	Sync. Silent	Sequence no. TK.6
	Ext.	Night	W/track W/t with camera	Shot no. 8
	Script page no. 30		Shot list page no. 11	

Costume / make-up / prop notes

Roll no. 12 SR.9	1	2	3	4	5	6	7	8
circle TAKES printed								
End board	✓							
TIMING	15"	17"						
FOOTAGE								
REASON for use or n/g	P plane	P plane at end						

HUNTER thru' L?R on jungle path



# BBC TV FILM CONTINUITY NOTES

Date: 29.7

Programme <b>DR.WHO</b> Project no.		Episode no. or sub title <b>3</b>			Slate no. <b>106</b>	
Set-up / location  <b>Jungle</b>		Int.	Day	Sync. Silent	Sequence no. <b>TK.6</b>	
		Ext.	Night	W/track W/t with camera	Shot no. <b>14</b>	
		Script page no. <b>32</b>		Shot list page no. <b>11</b>		

Costume / make-up / prop notes

Roll no. <b>12</b>	SR.9							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	18"	22"						
FOOTAGE								
REASON for use or n/g	P	P best						

panning across tree - HUNTER coming fwd. thru' jungle R-L



# BBC TV FILM CONTINUITY NOTES

Date: 29.7

Programme Project no. DR.WHO (4P)		Episode no. or sub title 3		Slate no. 107	
Set-up / location Jungle		Int.	Day	Sync. Silent	Sequence no. TK.6
		Ext.	Night	W/track W/t with camera	Shot no. 13A
		Script page no. 30		Shot list page no. 11	

Costume / make-up / prop notes

Roll no. 12	SR.9							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	12"							
FOOTAGE								
REASON for use or n/g	P							

Intercut with Shot 13

HUNTER big f/g back to cam. then away R-L (gun poised)



# BBC TV FILM CONTINUITY NOTES

Date: 29.7

Programme DR.WHO (4P)	Episode no. or sub title 3		Slate no. 108
Project no.			
Set-up / location	Int.	Day	Sequence no. TK.6
	Ext.	Night	Shot no. 5
	Script page no. 30		Shot list page no. 11

Costume / make-up / prop notes

Roll no. 12	SR.9							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	25"							
FOOTAGE								
REASON for use or n/g	P							

MS DR. coming to f/g & cutting bamboo - exits  
cam.L. after closing branches



# BBC TV FILM CONTINUITY NOTES

Date: 29.7

Programme DR.WHO (4P)	Episode no. 3 or sub title			Slate no. 109
Project no.				
Set-up / location  Jungle	Int.	Day	Sync. Silent	Sequence no. TK.6
	Ext.	Night	W/track W/t with camera	Shot no. 11
	Script page no. 31/2		Shot list page no. 11	

Costume / make-up / prop notes

Roll no. 12	SR.9							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	27"	20"						
FOOTAGE								
REASON for use or n/g	P ?face screened	P						

CS DR. thru' foliage struggling. See him react and  
take ~~xxxx~~ thorn from V.BCU in f/g. See him go L.



# BBC TV FILM CONTINUITY NOTES

Date 29.7

Programme Project no. DR.WHO (4P)		Episode no. or sub title 3		Slate no. 110	
Set-up / location  from cam.tower		Int.	Day	Sync. Silent	Sequence no. TK.6
		Ext.	Night	W/track W/t with camera	Shot no. 15
		Script page no. 32		Shot list page no. 11	

Costume / make-up / prop notes

Roll no. circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	24"	34"						
FOOTAGE								
REASON for use or n/g	P car door & action	P best						

High WS over tree. DR. L. of frame - see HUNTER approach below -  
he hears noise of blowpipe - looks down at his thigh & up at tree -  
takes aim (NB: doesn't fire in this shot)



# BBC TV FILM CONTINUITY NOTES

Date: 29.7

Programme		Episode no. or sub title		Slate no.  111	
Project no.					
Set-up / location  from rostrum		Int.	Day	Sync. Silent	Sequence no.
		Ext.	Night	W/track W/t with camera	Shot no. TK.6 17
		Script page no. 33		Shot list page no. 12	

Costume / make-up / prop notes

Reel 12	SR.9							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	32"							
FOOTAGE								
REASON for use or n/g	P							

H/S MS HUNTER coming fwd. - he turns with rifle - fires -  
feels thorn in leg and kneels to examine



# BBC TV FILM CONTINUITY NOTES

Date: 29.7

Programme DR.WHO (4P)	Episode no. 3 or sub title			Slate no. 112
Project no.				
Set-up / location  Tree	Int.	Day	Sync. Silent	Sequence no. TK.6
	Ext.	Night	W/track W/t with camera	Shot no. 12
	Script page no. 32		Shot list page no. 11	

Costume / make-up / prop notes

Roll no. 12	SR.10							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	33"							
FOOTAGE								
REASON for use or n/g	P							

L/A Tree. DR. in from R. & hold him climbing tree  
& getting out phial - cane in mouth



# BBC TV FILM CONTINUITY NOTES

Date:

29.7

Programme Project no.	DR.WHO (4P)	Episode no. or sub title			3	Slate no. 113	
Set-up / location  Tree	Int.	Day	Sync. Silent	Sequence no. TK.6			
	Ext.	Night	W/track W/t with camera	Shot no. 13, 16			
	Script page no.			33	Shot list page no. 11		

Costume / make-up / prop notes

Roll no. 12	SR.10							
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓	✓						
TIMING	20"	50"						
FOOTAGE								
REASON for use or n/g	NG action	P						

CS DR. in tree, seeing thorn & phial action - he listens,  
waits then fires blowpipe



# BBC TV FILM CONTINUITY NOTES

Date: 29.7

Programme Project no. DR.WHO (4P)		Episode no. or sub title 3		Slate no. 114	
Set-up / location  Tree		Int.	Day	Sync. Silent	Sequence no. TK.6
		Ext.	Night	W/track W/t with camera	Shot no. 18
		Script page no. 33		Shot list page no. 12	

Costume / make-up / prop notes

Roll no. 13 SR.10								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	9"	7"						
FOOTAGE								
REASON for use or n/g	NG end shoes back in Use sound	P						

DR. being hit as he starts falling from tree R-L

NB: Use Sound Take 1



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme Project no.	DR.WHO (4P)	Episode no. or sub title	3	Slate no.	115
Set-up / location	Handheld	Int.	Day	Sync. Silent	Sequence no. TK.6
		Ext.	Night	W/track W/t with camera	Shot no. 20
		Script page no.	33	Shot list page no.	12

Costume / make-up / prop notes

Roll no. 13	SR.10							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	-	7"	8"					
FOOTAGE								
REASON for use or n/g	NG	P ?cam. good sound	P					

DR. falling to ground from tree (Double)



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme <b>DR.WHO (4P)</b> Project no.		Episode no. or sub title <b>3</b>		Slate no. <b>116</b>	
Set-up / location  <b>Tree</b>		Int.	Day	Sync. Silent	Sequence no. <b>TK.6 &amp; 7</b>
		Ext.	Night	W/track W/t with camera	Shot no. <b>21 + 3</b>
		Script page no. <b>33</b>		Shot list page no. <b>12</b>	

Costume / make-up / prop notes

Roll no. <b>13</b>	SR.10.							
circ. TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	7"	34"						
FOOTAGE								
REASON for use or n/g	NG not com- pleted	P						

Resume 19 See HUNTER pull out thorn from thigh, then take knife & slit trousers - see wound. He takes out phial & injects antedote



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme Project no. DR.WHO (4P)		Episode no. or sub title 3		Slate no. 117	
Set-up / location Jungle		Int.	Day	Sync. Silent	Sequence no. TK.7
		Ext.	Night	W/track W/t with camera	Shot no. 4
		Script page no. 37		Shot list page no. 12	

Costume / make-up / prop notes

Roll no. 13	SR.10							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	12"	17"						
FOOTAGE								
REASON for use or n/g	NG not com- pleted	P						

CS HUNTER's rifle as he picks it up  
PAN with him (dialogue:)

GOTH: He can't last long

He exits framé R. - rifle thru' frame



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme Project no. DR.WHO (4P)		Episode no. or sub title 3		Slate no. 118	
Set-up / location  Tree		Int.	Day	Sync. Silent	Sequence no. TK.7
		Ext.	Night	W/track W/t with camera	Shot no. 22
		Script page no. 37-		Shot list page no. 22 12	

Costume / make-up / prop notes

Roll no. 13	SR.10							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	10"	15"	26"					
FOOTAGE								
REASON for use or n/g	NG shadow	NG sound plane	P good					

start with DR.lying on ground by tree.  
 He rises and staggers thru' jungle with injured arm R-L



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme DR.WHO (4P)	Episode no. or sub title 3			Slate no. 119
Project no.				
Set-up / location  Jungle Marsh	Int.	Day	Sync. Silent	Sequence no. TK.8
	Ext.	Night	W/track W/t with camera	Shot no. 1
	Script page no. 40		Shot list page no. 13	

Costume / make-up / prop notes

Roll no. 13	SR.10							
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓	✓	✓					
TIMING	15"	7"	11"					
FOOTAGE								
REASON for use or n/g	P smoke cleared at end	NG	P					

CS Bog with DR.'s feet L-R (thru' smoke) with dry ice fx.



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme	DR.WHO (4P)	Episode no. 3 or sub title		Slate no. 120
Project no.				
Set-up / location  Marshy bog	Int.	Day	Sync. Silent	Sequence no. TK.8
	Ext.	Night	W/track W/t with camera	Shot no. 2
	Script page no. 40		Shot list page no. 13	

Costume / make-up / prop notes

Roll no. 13	SR.10							
circ. TAKES printed	1	2	3	4	5	6	7	8
End board	no end clapper							
TIMING	15"	15"						
FOOTAGE								
REASON for use or n/g	NG smoke	P						

W/S Marsh with DR. (finding stick) and coming to cam. & out R.  
(staggering) with smoke - oos R.



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme DR.WHO (4F)	Episode no. 3 or sub title			Slate no. 121
Project no.				
Set-up / location  Marsh	Int.	Day	Sync. Silent	Sequence no. TK.9
	Ext.	Night	W/track W/t with camera	Shot no. 2
	Script page no. 40		Shot list page no. 13	

Costume / make-up / prop notes

Roll no. 13	SR.10							
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING	23"							
FOOTAGE								
REASON for use or n/g	P							

W/SMARSH with fx. seeing HUNTER move L-R & shouting dialogue:-

Where

GOTH:/ Are you, Doctor? You can't win, Doctor. May as well give up now.



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme DR.WHO (4P)	Episode no. 3 or sub title			Slate no. 122
Project no.				
Set-up / location	Int.	Day	<del>Sync</del> Silent	Sequence no. TK.9
	Ext.	Night	W/track W/t with camera	Shot no. 1
	Script page no. 42		Shot list page no. 13	

Costume / make-up / prop notes

Roll no. 13	SR.10							
cin TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	20"							
FOOTAGE								
REASON for use or n/g	P							

Track HUNTER's p.o.v. with dry ice fx. Handheld

+ WILDTRACK



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme Project no. DR.WHO (4P)		Episode no. or sub title 3		Slate no. 123	
Set-up / location  Marshes		Int.	Day	Sync. Silent	Sequence no. TK.7
		Ext.	Night	W/track W/t with camera	Shot no. 1, 3
		Script page no. 37		Shot list page no. 12	

Costume / make-up / prop notes

Roll no. 13	SR.10							
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓	✓						
TIMING		50"						
FOOTAGE								
REASON for use or n/g	P ?chat beg.	P train b/g						

New angle DR. moving L-R thru' reeds f/g.  
 Let him come up to cam. in MCU & react - goes OOS R.

DR: Must keep going - must keep going



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme Project no.	DR. WHO (4P)	Episode no. or sub title	3	Slate no.	124
Set-up / location	Jungle	Int.	Day	Sync. Silent	Sequence no. TK.7
		Ext.	Night	W/track W/t with camera	Shot no. 2
		Script page no.	37	Shot list page no.	12

Costume / make-up / prop notes

Reel no. 13								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE	P							
REASON for use or n/g	P							

DOCTOR's p.o.v. Jungle (out of focus)



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme DR.WHO (4P)	Episode no. 3 or sub title			Slate no. 125
Project no.				
Set-up / location  Large pool area	Int.	Day	Sync. Silent	Sequence no. TK.8
	Ext.	Night	W/track W/t with camera	Shot no. 3
	Script page no. 40		Shot list page no. 13	

Costume / make-up / prop notes

Roll no. 14	SR.11							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	27"	31"	26"	11"	23"			
FOOTAGE								
REASON for use or n/g	NG smoke NG sound	P NG sound guide only	P light change & train	NG	P good			

Low shot seeing dry ice fx. & panning up as DR. comes fwd

(dialogue:) DR: Marsh gas! (ALSO ON WILDTRACK)

Pan DR. up bank into bush (from water)



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme Project no. DR.WHO (4P)		Episode no. or sub title 3			Slate no. 126	
Set-up / location  Large pool		Int.	Day	Sync. Silent	Sequence no. TK.9	
		Ext.	Night	W/track W/t with camera	Shot no. 4	
		Script page no. 42		Shot list page no. 13		

Costume / make-up / prop notes

Roll no. 14	SR.11							
cin TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	36"	28"						
FOOTAGE								
REASON for use or n/g	P distant	P						

Let HUNTER come fwd. thru' water (smoke fx) in MS

HUNTER: Only your life, Doctor! Your life for my Master.

DR.(OOV) I'll make a bargain with you -

HUNTER: No bargains! Show yourself Doctor. Get it over with ...  
d'you hear me?

DR. (OOV) No, you show yourself first - your real self.

(HUNTER) Very well, Doctor.



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme DR.WHO (4P) Project no.		Episode no. 3 or sub title		Slate no. 127	
Set-up / location  Big pond		Int.	Day	Sync. Silent	Sequence no. TK.9
		Ext.	Night	W/track W/t with camera	Shot no. 6,8,10
		Script page no. 43		Shot list page no. 13/14	

Costume / make-up / prop notes

Roll no. 14 - SR.11								
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓	2 false starts						
TIMING	17"							
FOOTAGE								
REASON for use or n/g	P ?end ng.	P						

2/IN to HUNTER as he tears off veil

HUNTER: Very well, Doctor

See Goth bring up rifle

Goth fires



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme DR.WHO (4P)	Episode no. or sub title 3			Slate no. 128
Project no.				
Set-up / location  Big pond	Int.	Day	Sync. Silent	Sequence no. TK.9
	Ext.	Night	W/track W/t with camera	Shot no. 8,10
	Script page no. 43		Shot list page no. 13/14	

Costume / make-up / prop notes

Roll no. 14	SR.11							
cin TACS printed	1	2	3	4	5	6	7	8
End board								
TIMING	7"							
FOOTAGE								
REASON for use or n/g	P							

Goth brings up rifle & fires



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme DR.WHC(4P)	Episode no. or sub title 3			Slate no. 129
Project no.				
Set-up / location  by large pond	Int.	Day	Sync. Silent	Sequence no. TK.9
	Ext.	Night	W/track W/t with camera	Shot no. 3,5,7,9,13
	Script page no. 42		Shot list page no. 13	

Costume / make-up / prop notes

Reel 14	SR.12							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	1'03"							
FOOTAGE								
REASON for use or n/g	P							

CS DOCTOR in bush (dialogue)

DR. What do you want of me

GOTH:(OOV) Only your life Doctor. Your life for my master.

DR: I'll make a bargain with you.

GOTH: (OOV) No bargains. Show yourself, Doctor. Get it over with, d'you hear me?

DR: No, you show yourself first. Your real self.

GOTH:(OOV) Very well, Doctor.

DR. Goth!.. Alright, Goth... you win.

~~xxxx:xxx~~

Pan Rt. thru' foliage as DR. shakes with stick.

Dr. then rises & reacts Cam.L.



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme <b>DR.WHO (4P)</b> Project no.		Episode no. <b>3</b> or sub title		Slate no. <b>130</b>	
Set-up / location  (for CSO)  (?+Ep.4 Tk.1 Shot 8)		Int.	Day	Sync. Silent	Sequence no. TK.3A, TK.4
		Ext.	Night	W/track W/t with camera	Shot no. 1, 1(TK.4)
		Script page no. <b>13</b>		Shot list page no. <b>6</b>	

Costume / make-up / prop notes

Roll no. 14	SR.12							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g	P							

Handheld jungle tracking shot



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme DR. WHO (4P)	Episode no. or sub title 2			Slate no. 131
Project no.				
Set-up / location  Big pond	Int.	Day	Sync. Silent	Sequence no. TK.2
	Ext.	Night	W/track W/t with camera	Shot no. 3
	Script page no. 53		Shot list page no. 1	

Costume / make-up / prop notes

Roll no. 15	SR.12							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	15"							
FOOTAGE								
REASON for use or n/g	P							

Fast CS Crocodile in reeds snapping



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme DR.WHO (4P)	Episode no. or sub title 3			Slate no. 132
Project no.				
Set-up / location  Handheld Jungle	Int.	Day	Sync. Silent	Sequence no. TK.5
	Ext.	Night	W/track W/t with camera	Shot no. 7
	Script page no. 25		Shot list page no. 10	

Costume / make-up / prop notes

Re 15	SR.12							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	12"							
FOOTAGE								
REASON for use or n/g	P							

P.O.V. out of focus jungle - panning



# BBC TV FILM CONTINUITY NOTES

Date: 29/7

Programme DR. WHO (4P)	Episode no. or sub title 2 2 3			Slate no. 133
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK. 3
	Ext.	Night	W/track W/t with camera	Shot no. 22
	Script page no. 6		Shot list page no. 4	

Costume / make-up / prop notes

Roll no. 15								
ci TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	1'00							
FOOTAGE								
REASON for use or n/g	P							

3 different versions of CS CIRCUITRY



# BBC TV FILM CONTINUITY NOTES

Date: 30/11/77

Programme Project no. DR.WHO (4P)		Episode no. or sub title 3		Slate no. 134	
Set-up / location BIG POND - 2 Cameras A & B A - on bank B on punt		Int.	Day	Sync. Silent	Sequence no. TK.9
		Ext.	Night	W/track W/t with camera	Shot no. 11/12
		Script page no. 43		Shot list page no. 14	

Costume / make-up / prop notes

Reel no. 15	S.R.12							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	30"							
FOOTAGE								
REASON for use or n/g	P							

See circle of fire and GOTH (DOUBLE) falling into water  
 (Cam.A thru' f/g reeds, DR's p.o.v.)

W/TRACK - feet in water



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme DR.WHO (4F)	Episode no. or sub title 3			Slate no. 135
Project no.				
Set-up / location  Big Pond  Car.A only	Int.	Day	Sync. Silent	Sequence no. TK.3
	Ext.	Night	W/track W/t with camera	Shot no. 11/12
	Script page no. 43		Shot list page no. 14	

Costume / make-up / prop notes

Roll no. 15	S.R.12							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING								
FOOTAGE								
REASON for use or n/g	P							

Cut-away flames in pond



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme DR.WHO (4P)	Episode no. or sub title 3			Slate no. 136
Project no.				
Set-up / location  Big Pond Cam.A only	Int.	Day	Sync. Silent	Sequence no. TK.9
	Ext.	Night	W/track W/t with camera	Shot no. 15,16
	Script page no. 44		Shot list page no. 14	

Costume / make-up / prop notes

Roll no. 15	SR.12							
circ TAKES printed	1	2	3	4	5	6	7	8
End board	✓	✓	✓					
TIMING	34"	31"	28"					
FOOTAGE								
REASON for use or n/g	P ?pause before attack	P ?smoke too thick	P good					

MS DR. coming fwd. down to pond into water - looks for Goth  
On pool - see DR.(double) entering from R.f/g & move away.  
See Goth (double) rise from f/g & attack. Hold action

(NB: Try to avoid seeing ring on finger & hair when wet)



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme Project no.	DR.WHO (4P)	Episode no. or sub title	3	Slate no.	137
Set-up / location  Cam.A only	Int.	Day	Sync. Silent	Sequence no.	13 TK.9
	Ext.	Night	W/track W/t with camera	Shot no.	17
	Script page no.	44	Shot list page no.	14	

Costume / make-up / prop notes

Roll no. 15	SR.12							
cin TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	12"	13"						
FOOTAGE								
REASON for use or n/g	P	P						

Reverse tight 2-s DR:/GOTH. Hold action as  
Goth rises & they fight



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme Project no. DR.WHO (4P)		Episode no. or sub title 3		Slate no. 138	
Set-up / location  Big Pond  Cam. A - wider " B - closer		Int.	Day	Sync. Silent	Sequence no. TK.9
		Ext.	Night	W/track W/t with camera	Shot no. 18
		Script page no. 44		Shot list page no. 14	

Costume / make-up / prop notes

Roll no. 15	SR.12							
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓	✓						
TIMING	1'30"	12"						
FOOTAGE								
REASON for use or n/g	P use - not completed NG sound chat thru	P end only ng smoke hid action						

DOUBLES struggling & turning. Hold fight &  
see DR. double go under water

(NB: Careful not to see Goth double's braces at back - tear on shirt)



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme Project no.	DR.WHO (4P)	Episode no. 3 or sub title			Slate no. 139	
Set-up / location  Big pond  2 cameras	Int.	Day	Sync. Silent	Sequence no. TK.9		
	Ext.	Night	W/track W/t with camera	Shot no. 18		
	Script page no. 44		Shot list page no. 14			

Costume / make-up / prop notes

Reel 15	SR.12							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	13"							
FOOTAGE								
REASON for use or n/g	P							

Fight (doubles) cont. - DR. under water



# BBC TV FILM CONTINUITY NOTES

Date 30/7

Programme Project no.	DR.WHO (4F)	Episode no. or sub title	3	Slate no.	140
Set-up / location  2 Cams. 'A' tight on DR. 'B' 2-s	Int.	Day	Sync. Silent	Sequence no.	TK.9
	Ext.	Night	W/track W/t with camera	Shot no.	18
	Script page no.		Shot list page no. 14		

Costume / make-up / prop notes

Roll	15	SR.12							
circle TAKES printed	1	2	3	4	5	6	7	8	
End board									
TIMING	53"								
FOOTAGE									
REASON for use or n/g	P								

Cont. fight with DR. + double Goth

CU's



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme	Episode no. 3 + 4 or sub title			Slate no. 141
Project no.				
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.9 + TK.1
	Ext.	Night	W/track W/t with camera	Shot no. 19 + 4
	Script page no. 44 + 1		Shot list page no. 14 + 15	

Costume / make-up / prop notes

'B' cam. Roll 16 from 138

Reel 16	SR.13							
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓	✓						
TIMING	35"	35						
FOOTAGE								
REASON for use or n/g	P ng sound plane on line	P						

L/A GOTH + double DR.  
 holding DR. under water. He rises slowly &  
 turns cam.L profile  
 GOTH: Finished, Doctor! You're finished!



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme Project no.		Episode no. or sub title		Slate no.	
DR.WHO (4P)		3		142	
Set-up / location  Cam. 'B'		Int.	Day	Sync. Silent	Sequence no. TK.9
		Ext.	Night	W/track W/t with camera	Shot no. 19A
		Script page no.		44	Shot list page no.

Costume / make-up / prop notes

Roll no.	1	2	3	4	5	6	7	8
circ. TAKES printed								
End board	✓							
TIMING	43"							
FOOTAGE								
REASON for use or n/g	P ng sound chat							

CU real GOT /double Dr. (back to cam.) - fight

NB: Avoid seeing braces on Goth's back



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme DR.WHO (4P)	Episode no. or sub title 4			Slate no. 143
Project no.				
Set-up / location  2 cams. from punts	Int.	Day	Sync. Silent	Sequence no. TK.1
	Ext.	Night	W/track W/t with camera	Shot no. 5
	Script page no. 1		Shot list page no. 15	

Costume / make-up / prop notes

Roll no. 16	SR.13							
circ TAKES printed	1	2	3	4	5	6	7	8
End board	false/start							
TIMING	15"							
FOOTAGE								
REASON for use or n/g	P							

DR's double in water - rises with stick to GOTH (real)  
- strikes him with stick - he goes under



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme Project no. DR.WHO (4P)		Episode no. or sub title 4		Slate no. 142	
Set-up / location  Cam.A		Int.	Day	Sync. Silent	Sequence no. TK.1
		Ext.	Night	W/track W/t with camera	Shot no. 6
		Script page no. 2		Shot list page no. 15	

Costume / make-up / prop notes

Roll no. 16	SR.13							
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING	18"							
FOOTAGE								
REASON for use or n/g	P							

Low MS DR. forcing double Goth under water with stick.  
 Pan down to water - see GOTH under - pan up to DR. -  
 reaction - trance

XXXXX



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme Project no. DR.WHO (4F)		Episode no. or sub title 4		Slate no. 143	
Set-up / location  Cam.A - on DR. Cam.B - on empty pond		Int.	Day	Sync. Silent	Sequence no. TK.1
		Ext.	Night	W/track W/t with camera	Shot no. 6
		Script page no. 2		Shot list page no. 15	

Costume / make-up / prop notes

Roll no. 16	SR.13							
circ TAKES printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING	13"							
FOOTAGE 'B'	1'00							
REASON for use or n/g	P							

BCU DR. reaction (as Goth drowned)

Cam.B - WS empty pond



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme DR.WHO (4P)		Episode no. 4 or sub title		Slate no. 144	
Project no.					
Set-up / location		Int.	Day	Sync. Silent	Sequence no. TK.1
		Ext.	Night	W/track W/t with camera	Shot no. 3
		Script page no. 1		Shot list page no. 15	

Costume / make-up / prop notes

Roll no. 16	SR.13							
circ. TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	12"	10"						
FOOTAGE								
REASON for use or n/g	P ?	P						

BCU DR. floating - struggles - goes under water

WILDTRACKS 140-144 to cover fight in water



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme DR.WHO (4P)	Episode no. or sub title 3			Slate no. 145
Project no.				
Set-up / location  AIRFIELD  'A' Cam. Dr. f/g 'B' cam. plane only	Int.	Day	Sync. Silent	Sequence no. TK.3
	Ext.	Night	W/track W/t with camera	Shot no. 35,37,45
	Script page no. 7		Shot list page no. 5	

Costume / make-up / prop notes

Roll no. 17	SR.13							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	20"							
FOOTAGE								
REASON for use or n/g	P							

Plane flying approaching R-L & diving low at cam.  
(DR.f/g R - as plane dives goes oos cam.L

Cam.B - plane only circling, approaching & diving



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme <b>DR. WHO (4P)</b> Project no.		Episode no. <b>3</b> or sub title			Slate no. <b>146</b>	
Set-up / location  <b>2 Cameras - Airfield</b>		Int.	Day	Sync. Silent	Sequence no. <b>TK.3</b>	
		Ext.	Night	W/track W/t with camera	Shot no. <b>37</b>	
		Script page no. <b>7</b>			Shot list page no. <b>5</b>	

Costume / make-up / prop notes

Roll no. <b>17</b>	<b>SR.13</b>							
circ. TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	53"	1'00						
FOOTAGE								
REASON for use or n/g	P	P						

mute - Cam.'A' - f/g dingle - plane diving - new angle

sync - Cam.'B' - plane circling - panning it as it comes in close  
wide pan round to see it going again



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme DR.WHO (4P)	Episode no. or sub title 3			Slate no. 1467
Project no.				
Set-up / location  Airfield - 2 cams.	Int.	Day	✓ Sync. - B ✓ Silent A'	Sequence no. TK.3
	Ext.	Night	W/track W/t with camera	Shot no. 35/37
	Script page no. 7		Shot list page no. 5	

Costume / make-up / prop notes

Roll 17 circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING								
FOOTAGE								
REASON for use or n/g	P							

'A' cam. - plane passing over

'B' cam. - plane W/A coming in (after circling and spiralling)



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme DR.WHO (4P)	Episode no. or sub title 3			Slate no. 148
Project no.				
Set-up / location  Airfield - 2 cams.	Int.	Day	✓ Sync. D ✓ Silent A	Sequence no. TK.3
	Ext.	Night	W/track W/t with camera	Shot no. 37, 39
	Script page no. 7		Shot list page no. 5	

Costume / make-up / prop notes

Roll 17								
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓							
TIMING								
FOOTAGE								
REASON for use or n/g	P							

'A' cam. - dingle f/g (Dr's p.o.v.) plane ~~xxx~~ climbing, turning, approaching, spiralling, diving to cam. low overhead.  
PAN ROUND with it as it circles (after end board)

'B' cam. - Plane in L. + pan L to R. & right round



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme		Episode no. or sub title		Slate no.	
Project no. DR.WHO (4P)		3		149	
Set-up / location  Airfield  2 cams.		Int.	Day	Sync. Silent	Sequence no.
		Ext.	Night	W/track W/t with camera	Shot no. TK.3 37
		Script page no. 7		Shot list page no. 5	

Costume / make-up / prop notes

Roll 17	SR.14							
circle TAKES printed	1	2	3	4	5	6	7	8
End board	✓	✓						
TIMING	45"	1'00"						
FOOTAGE								
REASON for use or n/g	P	P						

'A' cam. - plane diving close to cam. (no dingle) - FAST PAN ROUND  
as it circles Take 2 - lower dive & more circling (after endboard)

'B' cam. - panning wide - see plane diving & circling



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme DR.WHO (4P)	Episode no. or sub title 3			Slate no. 150
Project no.	to gun			
Set-up / location  Cam.'A' only - plane	Int.	Day	Sync. Silent	Sequence no. TK.3
	Ext.	Night	W/track W/t with camera	Shot no. 39,41
	Script page no. 7		Shot list page no. 5	

Costume / make-up / prop notes

Reel 17	SR.14							
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	11"							
FOOTAGE								
REASON for use or n/g	P							

CU MACHINE GUN firing - pilot (masked) in plane



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme Project no. DR.WHO (4P)	Episode no. or sub title 3			Slate no. 151
Set-up / location	Int.	Day	Sync. Silent	Sequence no. TK.3
	Ext.	Night	W/track W/t with camera	Shot no. 42
	Script page no. 7		Shot list page no. 5	

Costume / make-up / prop notes

'A' Cam. only

Rev. 17 SR.14								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	2 tries							
FOOTAGE								
REASON for use or n/g	P.							

Tighter machine gun - firing

cut:

Wider shot machine gun firing



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme Project no.		Episode no. or sub title		Slate no.	
DR. WHO (4P)		3		152	
Set-up / location  PLAN / AIRFIELD 'A' CAM. only		Int.	Day	Sync. Silent	Sequence no. TK.3
		Ext.	Night	W/track W/t with camera	Shot no. 40
		Script page no. 7		Shot list page no. 5	

Costume / make-up / prop notes

Roll no. 17								
circle TAKES printed	1	2	3	4	5	6	7	8
End board								
TIMING	28" + 14"							
FOOTAGE								
REASON for use or n/g	P.							

- a) BCU PILOT (face) & smoke  
looking over edge (at DR. below oov)
- b) as a) without smoke



# BBC TV FILM CONTINUITY NOTES

Date: 30/7

Programme DR. WHO (4P)	Episode no. or sub title 3			Slate no. 153
Project no.				
Set-up / location  PLANE  Cam. 'A' only	Int.	Day	✓ Sync. 11 ✓ Silent 12	Sequence no. TK.3
	Ext.	Night	W/track W/t with camera	Shot no. 5
	Script page no. 7		Shot list page no.	

Costume / make-up / prop notes

Roll no. 17								
TAKE printed	1	2	3	4	5	6	7	8
End board								
TIMING	23"	7"						
FOOTAGE								
REASON for use or n/g								

a) from rear of plane - static L/A PILOT - looking back  
then fwd. (+ smoke)

b) as (a) without smoke (2 tries)

DUB: WILDTRACK of scream for burning in pond sequence  
WILDTRACK of laugh for Slate 153



D. Maloney  
Serials.  
C.  
F.

Ref:

02346/2133/CV/JC

26th July 1976

Personal Plane Services,  
Wycombe Air Park,  
Booker Aerodrome,  
High Wycombe,  
Bucks.

Dear Madam,

DR WHO

I understand from our Director, David Maloney that you are very kindly granting us filming facilities at Wycombe Air Park, Booker Aerodrome on the afternoon of Friday 30th July 1976, in connection with the above programme. Facilities to include filming a flying sequence with a SE5 (Stampe) which is being bedded separately by our Props Department. Also firing a machine-gun on the ground - all as discussed with our Production Assistant, Nick John.

We should like to offer you a payment of as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC. The fee stated is exclusive of Value Added Tax. If you are registered for VAT and wish to recover VAT from us, you should render a proper tax invoice showing the fee and the VAT element as required under the VAT regulations.

This is also to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

If this offer is acceptable, will you please sign and return the enclosed copy of this letter indicating to whom the cheque should be made payable.

Thank you for your co-operation in this matter.

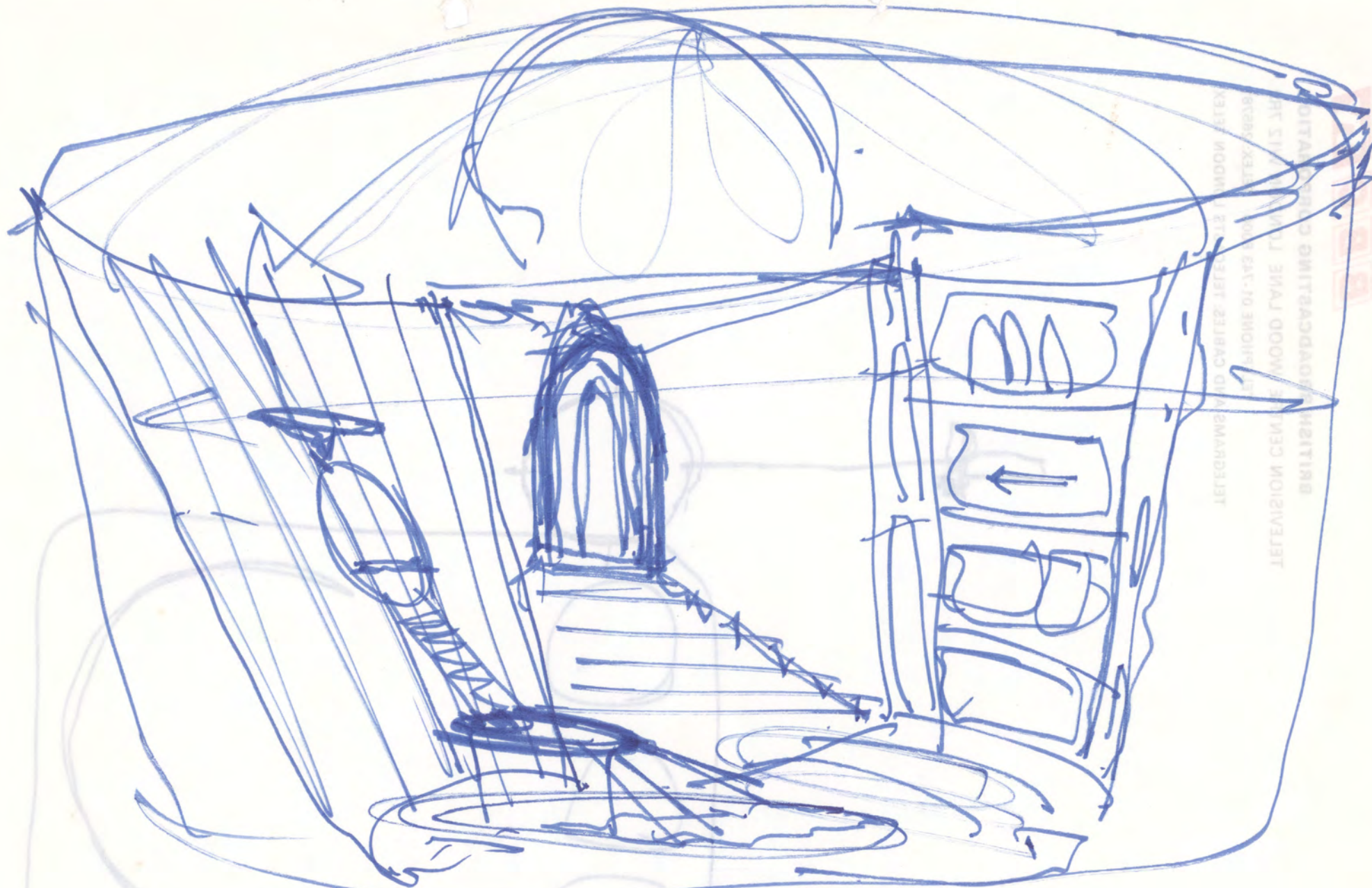
Yours faithfully,

Jennie Betts,  
Assistant, Facilities,  
Television Administration.

---

I agree to a payment of as outlined above. The cheque should be made payable to .....  
Date ..... Signed .....





333r

TELEVISION CENTRE WOOD LANE LONDON W13 3JF  
BRITISH TELEVISION COMMUNICATIONS LTD  
TELEPHONE 01-242 1000  
TELEGRAMS AND CABLES: TELEVISION CENTRE WOOD LANE LONDON W13 3JF



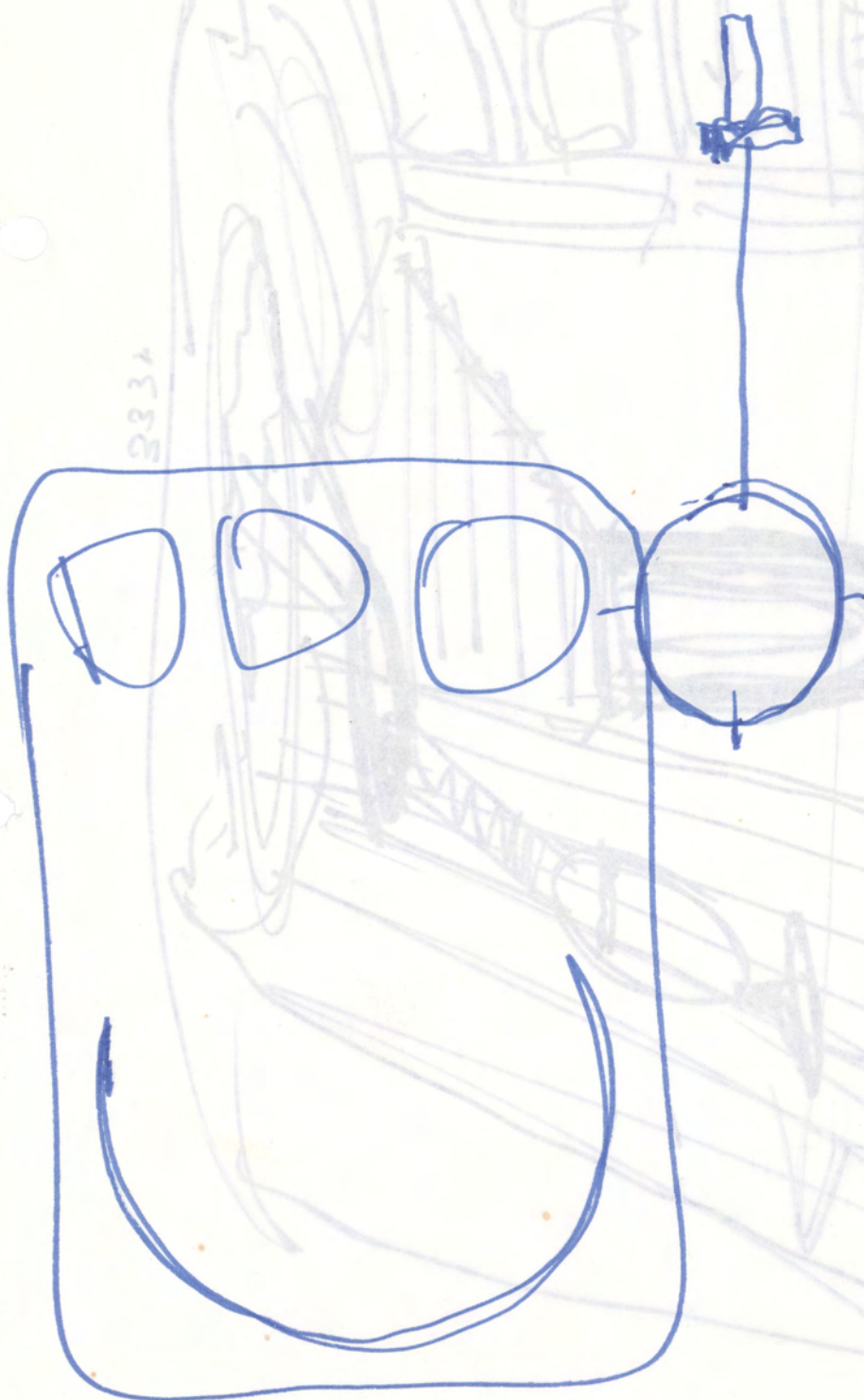


**BRITISH BROADCASTING CORPORATION**

TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE 01-743 8000 TELEX: 265781

TELEGRAMS AND CABLES: TELECASTS LONDON TELEX





PROG. TITLE				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
DR.WHO (41)				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:		Room No. and Building	
"Deadly Assassin" EP.3				Booking Assistant:		* 1	
Proj. No(s)		Prod. Costing Wk(s)	Channel	John Holland		S.207 S.H.	
02346/2132		33	BBC-1	Dept. Org.:		* 1	
Dept.		Studio		Org.Serials		404 Thresh.	
Production date(s)		Week(s)					
Studio 16.8.76		33					
Filming/O.B. date(s)		Week(s)					
27-30.7.76		30					
Producer		Room No.		Building		Tel. Ext.	
Philip Hinchcliffe		505		Union House			
Director		513		Threshold Ho.		File Copy	
Designer		400		S.Blk, T.C.		Date 2.8.76	
						* 1	

CAMERA REHEARSAL and RECORDING (give Dates and Times):

LOCATION FILMING

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS  
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
TOM BAKER	25.7.76	travel to loc.	additional overnight	12	00
	26.7.76	0900-1900	1 day's filming	18.	00
	27.7.76	0830-1900	1 day's filming	18.	00
			overtime 1 hr.	5.	50
	28.7.76	0800-1830	1 day's filming	18.	00
			overtime 1 hr.	5.	50
	29.7.76	0815-1900	1 day's filming	18.	00
BERNARD HORSFALL	30.7.76	0815-2015	overtime 1 hr.	5.	50
			1 day's filming	18.	00
	26.7.76	0815-1815 inc. travel	overtime(inc.travel)2 hrs.	11.	00
	27.7.76	0830-1900	1 day's filming (no o/t) cont	18.	00
			1 day's filming	18.	00
			1 hr's overtime	5.	50
	28.7.76	0800-1830	1 day's filming	18.	00
TERRY WALSH			overtime 1 hr.	5.	50
	29.7.76	0815-1900	1 day's filming	18.	00
			overtime 1 hr.	5.	50
	30.7.76	0815-2015	1 day's filming	18.	00
			overtime(inc.travel)2 hrs.	11.	00
	26.7.76	0830-1830	1 day's filming (as contracted)		
	27.7.76	0840-1640	" " "		
EDDIE POWELL	28.7.76	0830-1830	" " "		
	29.7.76	0815-1900	1 " " (stunt) "		
			overtime 1 hr. paid. day.	5.	50
	30.7.76	0830-1600(inc. travel)	1 day's filming(stunt)"		
EDDIE POWELL	28.7.76	travel day	2 overnights as contracted	14	50
	29.7.76	0815-1300	not used		
	30.7.76	0830-1600 inc.travel	stunt as contracted		



PLEASE SEE REVERSE FOR NOTES ON COMPLETING THIS FORM

CAR  
DETAILS

CC

Nominal Code

113

117

MAKE

MILEAGE

TOTAL CLAIM  
INCL. VATVAT TO BE  
RECOVERED

NET EXPENSES—EXCLUDING RECOVERABLE VAT

REG. No.

Brought forward from attached  
sheets/daily records

50

69

69

14

62

90

6

65

NOM.  
CODE

DATE

DETAILS

1/8

Return mileage Manor House - Tiptree in Essex (nr. Colchester)

to return life boats used on filming

100

10

50

28

10

52

CERTIFICATION: I certify that the above claim is wholly in respect of BBC duty and the amounts claimed have been spent by me on the items shown; where scale rates are claimed, I certify that I incurred expenditure of the nature they are intended to defray.

Signature of Claimant

2.8.76

Date .....

TOTAL

150

80

19

42

73

12

6

65

C

LESS CASH  
ADVANCE NO.

93702

117

55

00

STAFF NUMBER

D

BALANCE DUE—TO CLAIMANT

a

b

25

19

c

SURNAME  
(CAPITALS)

E

BALANCE DUE—TO BBC

GRADE/  
ALLCE SCALE

AUTHORISATION: I certify that the above expenditure was necessary and in accordance with BBC regulations.

Balance due—not  
over pounds sterling  
(in words)

RECEIVED the amount stated

Date .....

Signature of Claimant



Signature:

Designation:

Date.....

FS/1263 1.4.75

Stamp



Serial Number T 411554

## TELEVISION EXPENSES CLAIM

Dept.

Project No. or  
Establishment Code

02346/21343

Programme (Series) Title

Nominal Code

113

117

A

B

NOM.  
CODE

PLEASE SEE REVERSE FOR NOTES ON COMPLETING THIS FORM

CAR  
DETAILS

CC

MILEAGE

TOTAL CLAIM  
INCL. VATVAT TO BE  
RECOVERED

NET EXPENSES—EXCLUDING RECOVERABLE VAT

DATE

DETAILS

MAKE

REG. No.

£

p

£

p

HOSPITALITY

TRAVEL &amp; DUTY

OTHER

£

p

£

p

Brought forward from attached  
sheets/daily records

13/7 2 military maps for filming @ 60 p each (lost receipt)

1

20

1

20

13/7 return fare to Holborn to buy maps - 60 p

60

60

24/7 mileage Manor House - Kenton - Manor House (to collect dead fish  
for filming) Car - Mini Clubman c.c. = 1098 (£0.105 per ml.)

30

3

15

08

3

07

24/7 Payment to Professor Sweeting for providing dead fish  
(receipt attached)

5

00

5

00

26 - 30 departed PC 7.30 am returned 9.00 p.m.

4 overnights @ £13.40 per night

53

60

53

60

VAT at Hotel (receipt attached) VAT no. 235 5319 69

3

59

3

59

27/7 Telephone calls to artists (receipt attached)

35

35

29/7 telephone call to artist from coin box

10

10

31/7 mileage Manor House - Threshold House - Manor House

(to collect life boats used on filming and return to Hire  
firm in Essex)

20

2

10

06

2

04

CERTIFICATION: I certify that the above claim is  
wholly in respect of BBC duty and the amounts  
claimed have been spent by me on the items shown;  
where scale rates are claimed, I certify that I in-  
curred expenditure of the nature they are intended  
to defray.

Signature of Claimant

Date .....

2-8-76

TOTAL

50

69

69

14

62

90

6

69

LESS CASH

ADVANCE NO.

117

00

STAFF NUMBER

BALANCE DUE—TO CLAIMANT

a

b

BALANCE DUE—TO BBC

c

SURNAME  
(CAPITALS)

D

E

AUTHORISATION: I certify that the above expenditure was  
necessary and in accordance with BBC regulations.Balance due—not  
over pounds sterling  
(in words)

RECEIVED the amount stated

Date .....

GRADE/  
ALLCE SCAL

Signature:

Designation:

Date.....

Signature of Claimant



# Contract for Scenery & Dressing Properties

C/2

Action properties and practical electrics are charged separately

No.  
62186

STUDIO/STAGE/LOCATION/OB/PHOTOCALL

Original

Revision

Additional

to No.....

From: **CONTRACTS OFFICE, ROOM 274, SCENERY BLOCK, TELEVISION CENTRE, EXTN.**

To (PRODUCER): **PHILLIP HINCHCLIFF**

ISSUE DATE **3rd August 1976**

FULL ACCEPTANCE OF THIS CONTRACT IS ASSUMED UNLESS REJECTION NOTIFIED BY TELEPHONE  
BY **16.00** HRS. ON **4th Aug '76**

DIRECTOR **DAVID MALONEY**

V.T.R. DATE **30/31st Aug '76**

Wk. **35**

PRODUCTION DEPT. **DRAMA SERIALS**

FILMING/OB DATE

Wk.

PROGRAMME TITLE **DR WHO. 4P**

PROJECT No. **2346/2133-4**

DESIGNER **Roger Murray-Leach**

	INTERNAL COSTS - G10		G30		
	MAN HOURS		MATERIALS	PROPERTIES	STOCK SCENERY
	Quantity	£			
Scaffolding	670	3350.00	770	85	1300
			200		
			970		
			TOTAL G30 £ 2,355		

**NOTE** THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE. ANY VARIATION OR ADDITION MAY RESULT IN A REVISED OR ADDITIONAL CONTRACT.

REMARKS:

DOES NOT INCLUDE ANY JABOLITE WORK.

Issued by

**ERIC SHEDDEN**

for CONTRACTS OFFICE

DESIGNER

Accepted by

PRODUCER

One signed copy to be returned to Room 274, Sc. Bl., T.C.



c.c. T.V. Acct. Dept.

O.A. Serials.

C

F.

D. Maloney

Ref:02346/2131/TV/JG

3rd August 1976

Mining Down,  
Imperial College,  
Principal Consort Road,  
London SW7.

Dear Sir,

DR. WHO

Further to my letter of 8th July 1976 and in consideration of the filming and other facilities which you kindly provided for our Director, David Maloney at the Brockham Museum Miniature Railway on 27th July, including the services of the train driver and your travelling expenses, I am enclosing a cheque for

Thank you for your co-operation in this matter.

Yours faithfully,

Carol Vigurs,  
A/Assistant, Facilities,  
Television Administration.

Encl.

T.V. Acct. Dept.

Please enclose cheque for  
charge to: Dr. Who.  
PN:02346/2131      Code 108.

made payable to: Brockham Museum Trust and



**From:** David Maloney, Drama Serials

Room No. &  
Building:

513 Threshold

Tel.  
Ext.:

date: 4.8.76

**Subject:** ROLLER CAPTION MACHINE: DR.WHO (4P) STUDIO T.C.3 15/16/17 AUGUST  
PROJ.NO.02346/2131

**To:** Scene Master's Office, 101 Sc.Block

I should be grateful if you could let us have a roller caption machine for our above production of DR. WHO in T.C.3 on 15/16/17th August - the roller caption to be supplied by Simon McCrombie of Graphics Department.

*T. P. Elliott*

11 (DAVID MALONEY)



PROG. TITLE				STUDIO INFORMATION			
DR. WHO (4)				Distribution		Denotes Recipient <input checked="" type="checkbox"/>	
Epis. 4 "The Deadly Assassin"				Thro:		Room No. and Building	
Proj. No(s) 02346/2134				House Manager		T.C.	
Prod. Costing Wk(s) 35				To:-		Tel. Centre OR	
Channel BBC-1				Senior Fireman		Lime Grove OR	
Dept. DRAMA SERIALS				Studio		T.F.S.	
Production date(s) 0/reh. 18-28 Aug.				Week(s) 35		Fire Pvn. Officer 114 Bentinck House	
Studio 30/31 Aug.				Week(s) 30		Asst.(Co-Ord) S.M.Tel. 4044 T.C.	
Filming/O.B. date(s) 26-30 July				Room No.		Building	
Producer PHILIP HINCHCLIFFE				505		Union	
Director DAVID MALONEY				513		Thresh.	
Designer ROGER MURAY-LEACH				400		Sc. Bk. TC	
				Tel. Ext.		File Copy	
						Date 5.8.76	

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED?  
HAVE ARMOURERS BEEN CONSULTED ON b)?

This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

Details of:-

- a) Fire Hazards (including vehicles):  
Studio/Filming

smoke guns (VIS PX. PETER DAY)

- b) Firearms and Weapons  
Studio / Filming

- c) Chemicals  
Studio / Filming

- d) Gas and Water:  
Studio / Filming

- e) Animals:  
Studio / Filming

- f) Special Equipment and Machinery for demonstration:  
Studio / Filming  
(if heavy or large, indicate weight and dimensions)

- g) Audience: Category and Number:  
Studio / Filming

- h) Other information (e.g. Disabled Contributors / Dangerous Action):  
Studio / Filming

YES/NO  
YES/NO

House Managers

Premises	Address
Tel. Centre	1273 T.C.
Lime Grove	S.G.01.SH.
T.F.S.	105 VH
Alexandra Palace	TG011AP.

Insert the relevant address in the distribution box.

**DANGEROUS SUBSTANCES** (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations)



**From:** Asst. to David Maloney

Room No. & Building: 513 Threshold

Tel.  
Ext.:

date: 6.8.76

**Subject:** DR.WHO (4P) : ADDITIONAL FILMING COSTS

**To:** John Holland, S.207 Sulgrave

I should be grateful if you would arrange payment to EDDIE POWELL of a make-up fitting on the morning of 22nd July. His work for the above programme is now completed and his fee is payable.

*Joan Elliott*  
(Joan Elliott)



BR/AN

002537

PROG. TITLE				GRAPHICS/ GRAPHICS CONTRACT					
DOCTOR WHO (4P)				Distribution			Denotes Recipient	No of Cop	
Episode(s) / Sub. Title				To:—			Room No. and Building		
THE DEADLY ASSASSIN				Graphics Manager			202 Sc.Blk.TC.		
Proj. No(s)				Floor Manager			4023 TC.		
02346/2131				Prod. Costing Wk(s)	Channel	Scene Master		128 Sc.Blk.TC.	1
Dept.				Studio		QUOTE		£ 10.00	
15,16,17, & August				Week(s)		Date		17.8	
Production date(s)				33		ACCEPTED			
Filming/O.B. date(s)				Week(s)		Date			
Room No.				Building		Tel. Ext.			
Producer				505		UNION HOUSE		File Copy	
Director				513		THRES		Date Sent	
Designer				400		Sc. Blk. TC		10.8.76	
Three copies of each set of these forms will be used as the Contract.				Date Required				Date Received	
				15.8.76				10 AUG 1976	

1. Could we please have the following graphics printed on the side of a cardboard box which will be provided:

X CASH AND CARRY  
CONSTANTINOPLE

Thank you  
Linda Graeme (AFM)



FROM: Head of Scenic Operations, Television

ADDRESS: 355 Se. Block, T.C.

SUBJECT: "DR. WHO"

TO: Ron Clark, Programme Planning

DATE: 16th August 1976

c.c. Head of Serials  
Philip Hinchcliffe  
David Maloney  
Roger Murray-Leach

Whilst I was aware that the current episode of "Dr. Who" was extremely heavy and we took the necessary precautions, the setting took far longer than calculated. The scaffold tubular rig, for example, took from 0500 Saturday a.m. until 1530 Saturday p.m. A very substantial effort was required overnight.

Episodes 3 and 4 are scheduled in TCS on Monday/Tuesday 30th/31st August with an overnight set out of "The Great American Songbook". This is now clearly an impossibility. Will you please look at some alternative scheduling in this week, perhaps taking advantage of the under-utilisation of studios Thursday/Friday.

P. K. WIGZELL

(Peter K. Wigzell)

JD



PROG. TITLE				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
DR.WHO (41)				Distribution		Denotes Recipient <input checked="" type="checkbox"/>	
Episode(s) / Sub. Title				To:		Room No. and Building	
"Deadly Assassin" Eps.1 & 2				Booking Assistant:		* 1	
Proj. No(s)		Prod. Costing Wk(s)	Channel	John Holland		S.207 S.H.	
02346/2131/2		33	BBC-1	Dept. Org.:		* 1	
Dept.		Studio					
Production date(s)		Week(s)					
15.8.76 Studio 16.8.76 17.8.76		33					
Filming/O.B. date(s)		Week(s)					
27-30.7.76		30					
		Room No.	Building	Tel. Ext.			
Producer		505	Union House		6 File Copy 1		
Director		513	Threshold Ho.		Date *		
Designer		400	S.Blk, T.C.		18.8.76		
Philip Hinchcliffe							
David Maloney							
Roger Murray-Leach							

CAMERA REHEARSAL and RECORDING (give Dates and Times):

Sunday, 15.8.76 Reh.1400-1830 Record 2000-2200

Monday, 16.8.76 Reh.1030-1400 Record 1430-1700 Reh.1700-1800 Record 1930-2200

Tuesday, 17.8.76 Reh.1030-1800 Record 1930-2200

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS

BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound., Pre-Rec., Dubbing; Filming; Photocall; Read-thru; Fittings; Expenses etc.,	£	p
PETER PRATT	19.7.76	1000-1300	Costume fitting(Putney)	2	50
" "	4.8.76	1700-1930	" "	2	50
" "	12.8.76	1100-2000	O/Reh + " " (o/t)	3	00
MAURICE QUICK	5.8.76	1030-1130	Read-Thru'(not contracted)	?	
ANGUS MACKAY	4.8.76	1500-1730	Costume fitting	2	50
DEREK SEATON	4.8.76	1430-1530	" "	2	50
PAT GORMAN(W.On)	4.8.76	1500-1600	" "	4	00
TOM BAKER	15.8.76	1530-1730	" "	2	50
HARRY FIELDER (W.On)	9.8.76	1030-1200	" "	4	00



FROM: Assistant to David Maloney, DR.WHO (4P 513 Threshold

SUBJECT: ARTISTS' STUDIO CALL SHEET: DR.WHO (4P) "THE DEADLY ASSASSIN" EPS.1 & 2  
PROJ.NO.02346/2131-2 STUDIO TC3 15,16,17 AUGUST

TO: John Holland, S.207 Sulgrave

18th August 1976

Would you please make up from extra to W.On 1 the following extras and also make their fees multi-episodic for Eps.1 & 2:-

CHRISTOPHER WOODS  
TERRY SARTAIN  
JAMES LINTEN  
WALTER HENRY  
JIM DELANEY  
ALF COSTER  
MICHAEL EARL  
SONNIE WILLIS  
RICHARD KING  
GARTH WATKINS  
LESLIE BATES

Also would you please make the following W.On 1's fees into multi-episodic:-

WILLIE BOWMAN, (STEVE KEYLY/CANCELLED - replaced by RONALD MAYOR) RONALD MAYOR,  
REG CRANFIELD, GEOFF WITHERICK, GEORGE ROMANOV

STUDIO HOURS:

	(15th)	1330-2200	(16th)	1000-1800	(17th)	1000-2030
PAT GORMAN	"	1330-2200	"	1000-2115	"	1000-2030
HARRY FIELDER	"	1330-2200	"	1000-2115	"	1000-1700
STEVE ISMAY	"	1330-2200	"	1000-1800	"	1000-1700
MICHAEL LOMAX	"	1330-2200	"	0930-2015	"	1000-2030
WILLIE BOWMAN	"	-	"	1130-2015	"	-
<del>XX</del> RONALD MAYER	"	-	"	0930-1800	"	-
REG CRANFIELD	"	-	"	0930-1800	"	-
GEOFF WITHERICK	"	-	"	0930-1800	"	-
GEORGE ROMANOV	-	-	"	0930-2015	"	-
CHRISTOPHER WOODS	-	-	"	0930-1800	"	-
TERRY SARTAIN	-	-	"	0930-1800	"	-
JAMES LINTEN	-	-	"	0930-2015	"	-
WALTER HENRY	-	-	"	0930-1800	"	-
JIM DELANEY	-	-	"	0930-2015	"	-
ALF COSTER	-	-	"	0930-1800	"	-
MICHAEL EARL	-	-	"	0930-2015	"	-
SONNIE WILLIS	-	-	"	0930-1800	"	-
RICHARD KING	-	-	"	0930-2015	"	-
GARTH WATKINS	-	-	"	0930-1800	"	-
LESLIE BATES	-	-	"	0930-1800	"	-
BRIAN NOLAN	-	-	-	-	"	1000-1800

(Joan Elliott)



From: Assistant to David Maloney, DR.WHO (4P) 513 Threshold

SUBJECT: ARTISTS' STUDIO CALL SHEET : DR.WHO(4P) "THE DEADLY ASSASSIN" EPS.1 & "  
PROJ.NO.02346/2131-2 STUDIO TC3 15,16,17 AUGUST

TO: John Holland, S.207 Sulgrave

18th August 1976

I give below details of artists' studio calls and release times and would be grateful if you would arrange payment of any overtime incurred. The four recording sessions involved are shown below:-

Sunday, 15th August: Rehearsal 1400-1830 Record 2000-2200  
Monday, 16th August: Rehearsal 1030-1400 Record 1430-1700 Rehearse 1700-1800  
Record 1930-2200  
Tuesday, 17th August: Rehearsal 1030-1800 Record 1930-2200

TOM BAKER	29 (15th)	1345-2200	(16th)	1000-2130 X	(17th)	1000-2145 X
BERNARD HORSFALL	"	1500-2200	"	1000-2100 X		-
GEORGE PRAVDA	29	1300-2200	"	1000-2130 X	"	1000-2145 X
ERIK CHITTY	"	-	"	-	"	1000-2145 X
DEREK SEATON	"	1330-2200	"	1000-2130 X	"	1000-2145 249
HUGH WALTERS	"	-	"	1000-2145 X	"	1000-2030 X
ANGUS MACKAY	"	"	"	1000-2145 X		-
LLEWELLYN REES	"	-	"	1000-1700 X		-
MAURICE QUICK	"	-	"	1000-2145 X		-
JOHN DAWSON	"	-	"	1000-2030 X		-
MICHAEL BILTON	"	-	"	1000-1800 X		-
PETER PRATT	29	1500-2200	"	1000-1700 X	"	1000-2030 X

(Joan Elliott)







Camera Managers

7057 TC

18th August 1976

"DR. WHO" 4P : OUTSIDE REHEARSAL

Mr. P.J. Granger,  
Senior Cameraman Crew 10

Copy to: Mr. D. Maloney ✓  
Mr. B.W.G. Clemett, T.M.  
Mr. P.A. Valentine  
Vision Managers  
Allocations Asst. (Crews)  
Admin. Unit Supervisor

There will be an outside rehearsal for the above production on Friday, 27th August 1976 at 11.15 hrs. in Room 602 N. Acton Rehearsal Block to which you have been invited to attend.

After the outside rehearsal you should rejoin your crew in Studio 'D'.



(L.J. DULEY)  
CAMERA MANAGER

PMR



**From:**

Joan Ellacott, Senior Costume Designer

Room No. &  
Building:

3007 T.C.

Tel.  
Ext.:

date:

25th August 1976

**Subject:**

WARDROBE INVENTORY "DR. WHO" 4P

**To:**

Philip Hinchcliffe

Herewith - as requested - list of costumes made new and purchased for this production.



(JOAN ELLACOTT)  
SENIOR COSTUME DESIGNER



<u>NAME</u>	<u>CHARACTER</u>	<u>ROBE</u>	<u>TUNIC</u>	<u>TABBARD</u>	<u>COLLAR</u>	<u>GLOVES</u>	<u>HELMET</u>	
BERNARD HORSEFALL 6'4" 41" 34" 35½" 16½" 10½"	GOth	1 Orange	1 Orange	No	1 Orange	Yes	Yes	
Angus MacKay 6'0" 40¾" 38" 33¾" 16" 23¼" 8	Borusa	1 Red	1 Red	No	1 Red	Yes	Yes	
Llewelyn Rees 5'10" 40" 34"	President	1 Cream	No	No	1 Cream	Yes	Yes	Sash of Rasilon
George Pravda 5'9" 41" 39" 30½" 16" 7¾" 8	Spandrell	1 Brown	1 Brown	No	No	Yes	Yes	
	Gold Usher	1 Gold	No	No	1 Gold	Yes	Yes	
Time Lords	(Goths)	6 x Orange	1 Gold	5 x Gold	6 x Orange	1 Orange	6 x Orange	
Time Lords	(Borusa's)	5 x Red	No	5 x Red	5 x Red	No	5 x Red	
Time Lords	(Neutral)	7 x Beige	No	7 x Brown	7 x Brown	No	7 x Beige	



DR. WHO 49

[illegible]



PROG. TITLE				REHEARSAL ROOM BOOKING			
DOCTOR WHO 4P - "DEADLY ASSASSIN"				Distribution		Denotes Recipient	
Episode(s) / Sub. Title				To:-		Room No. and Building	
Four Episodes				Studio Bookings		4047 T.C.	
Proj. No(s)		Prod. Costing Wk(s)	Channel	Dept. Org:		* 1	
02346/2131-4			I	Hse. Man. (T.R.R.)		S. 105, S.H.	
Dept.		Studio		Asst. Hse Manager		Victoria Rd, N. Acton	
Drama Serials, Television				Sup. (Reh. Props)		Victoria Rd, N. Acton	
Production day(s) and date(s)		Week(s)		Producer		* 2	
16th and 17th August 1976		33		Director		* 1	
29th, 30th, 31st August 1976		35					
Filing date(s)		Week(s)					
27th-30th July		30					
		Room No.	Building	Tel. Ext.			
Producer		505	Union			File Copy 1	
Director						Date	
Designer						28th May 1976	

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs:  
 One of these two copies, signed by the Producer, will be returned to Studio Bookings:  
 Finally Studio Bookings will confirm the booking:

(PART 2)  
 (PART 3)  
 (PART 4)

PART 1 Mark-up date(s): **Tuesday & Wednesday 3rd and 4th August 1976**  
 First reh. date: **5th August** Last reh. date: **Saturday, 28th August**

Details of Saturday afternoons or Sundays if required (state dates and times):

**12.00 - 5.00 pm on: 7th, 14th, 21st, 28th August**

**NO SUNDAYS**

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, etc.):

**Large room preferred because of large composite sets.**

Signed

*Ann Rickard*

Date

**28.5.76**

PART 2 The following rehearsal facilities have been booked for this production

Total no. of days

at

TOTAL INTERNAL COST

Facility Code **J 30**

Signed

Date

Although every effort will be made to provide the actual rooms mentioned above, Asst. to H.S.M. Tel. (1) reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking.

Signed

Date

PART 4 This is to confirm that your Rehearsal Room will be:

Signed

Date



Opening:

1. THE DEADLY ASSASSIN  
by Robert Holmes
2. Part One

Closing:

- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1. Dr. Who<br/>TOM BAKER ✓</li> <li>2. The President<br/>LLEWELLYN REES ✓<br/>Chancellor Goth<br/>BERNARD HORSFALL</li> <li>3. Castellan Spandrell<br/>GEORGE PRAVDA ✓<br/>Cardinal Borusa<br/><del>HUGH WALTERS</del><br/>ANGLUS MACKAY ✓</li> <li>4. The Master<br/><del>PETER PRATT</del> ✓<br/>Commentator Runcible<br/>HUGH WALTERS ✓</li> <li>5. Co-ordinator Engin<br/><del>ERIK SHILTY</del><br/>Commander Hilred<br/>DEREK SEATON ✓</li> <li>6. Gold Usher<br/>.....<br/><del>Time</del> Time Lords<br/>HERBERT RAMSKILL ✓<br/>MICHAEL BILTON ✓</li> <li>7. Incidental Music by<br/>DUDLEY SIMPSON</li> </ol> | <ol style="list-style-type: none"> <li>11. Costume Designer<br/>JIM ACHESON<br/>Make-up Artist<br/>JEAN WILLIAMS</li> <li>12. Designer<br/>ROGER MURRAY-LEACH</li> <li>13. Producer<br/>PHILIP HINCHCLIFFE</li> <li>14. Directed by<br/>DAVID MALONEY<br/>BBC COLOUR Cop.'76</li> </ol> |
|---|---|
8. Title music by  
RON GRAINER & THE BBC  
RADIOPHONIC WORKSHOP

8. Title sequence by  
BERNARD LODGE

Production Assistant  
NICHOLAS HOWARD JOHN

Production Unit Manager  
CHRISTOPHER D'OYLY-JOHN
9. Visual Effects Designer  
LEN HUTTON  
Special Sound  
DICK MILLS
  10. Studio Lighting  
BRIAN CLEMETT  
Studio Sound  
CLIVE GIFFORD



# DRAFT GRAPHICS

EP 1

DR. WHO

## 1. Opening

'The Deadly Assassin'

by Robert Holmes

## 2. Part One

## Closing

1. Dr. Who — TOM BAKER

2. Castellan Spindrell

GEORGE PRADA

3. Chancellor Galt

BERNARD HORTON

3. Co-ordinator Engin

ERIK CHITTY

Commander Hildred

DEREK SEATON

4. Commentator Rumbler

HUGH WALTERS

Cardinal Borusa

ANJUS MACMAY

5. The President

LLEWELLYN REES

The Master

6. Gold Usher

7. Time Lords

HENDERT RAMSKILL

MICHAEL DILTON

Voice

DEREK SEATON

Computer Voice

8. Incidental Music by

DUDLEY SIMPSON

Title Music by

RON GRANGER & THE

BSC RADIOPHONIC WORKSHOP

9. Title sequence by

BERNARD LOOSE

10. Production Assistant

NICHOLAS

HOWARD JOHN

Production Unit Manager

CHRISTOPHER DOUGLAS JOHN

10. <sup>Studio</sup> Lighting

<sup>Special</sup> Studio sound

11. Film Camera

ALDO HAMILTON

Film Recordist

GRHAM BEDWELL

Film Editor

12. Costume Designer

TIM ACHESON

Make up Artist

JEAN WILLIAMS

Visual Effects Designer

LEN HUTTON

? Graphic Design

? ~~13. Script Editor~~

14. Designer

ROGER

MUMFORD

LEWIS

15. Producer

PHILIP

MINCHCLIFFE

16. Directed by

DAVID

MALONEY

BOC Color

Copy 76

TSPS



EPISODES 3 AND 4 : DR. WHO (4P) ("THE DEADLY ASSASSIN")

PROPOSED RECORDING ORDER

STUDIO T.C.8: WEDNESDAY, 1ST SEPTEMBER Reh. 1100-1830 Record 1930-2200  
 THURSDAY, 2ND SEPTEMBER Reh. 1030-1800 Record 1930-2200

DAY 1 - 1ST SEPTEMBER

1.	EP. 3	Scene 1	Pg.3	INT. RECORDS	(DR.ENGIN, SPANDRELL)
2.	"	"	2 Pg.10	"	(ENGIN, SPANDRELL, DR.(CSO)
3.	"	"	6 Pg.35	"	(SOLIS, SPANDRELL, ENGIN)
4.	"	"	7 Pg.38	"	(SPANDRELL, ENGIN, SOLIS)
5.	EP. 4	Scene 2	Pg. 5	"	(ENGIN, SPANDRELL)
6.	"	"	3 Pg.7	"	(DOCTOR, ENGIN, SPANDRELL)
7.	"	"	5 Pg.9	"	(DOCTOR, ENGIN, SPANDRELL)
8.	"	"	9 Pg.21	"	(ENGIN, DOCTOR)
9.	"	"	11 Pg.24	"	(ENGIN, DR., V/O, SPANDRELL)
10.	EP.1	"	29A Pg.40A	INT. ADYTUM	(MASTER, GOTH)
11.	EP.2	"	12 Pg.26	INT. ADYTUM	(MASTER, GOTH)
12.	EP.3	"	3 Pg. 13	INT. ADYTUM	(MASTER, GOTH, SOLIS)
13.	"	"	5 Pg.27	"	(MASTER, SOLIS + TK.5A)
14.	"	"	8 Pg.41	"	(MASTER) + CSO/TK.8A
15.	EP.4	"	1 Pg.3	"	(GOTH, MASTER)
16.	"	"	4 Pg.8	"	(MASTER, GOTH)
17.	"	"	6 Pg.13	"	(MASTER, GOTH, DR., ENGIN, SPANDRELL)
18.	"	"	8 Pg.20	"	(GUARDS, HILRED, SPANDRELL V/O)
19.	EP.2	"	8 Pg.11	INT. DETENTION CELL	(DR., HILRED, SPANDRELL)
20.	EP.4	"	25 Pg.51	INT. MUSEUM	(CSO Tardis & Column) (DR., ENGIN, SPANDRELL)
21.	EP.1	Opening Roller (V/O)			
22.	EP.1	TK.1 (35mm)	Opening titles		
23.	EP.2	TK.1 (35mm)	" "		
24.	EP.3	TK.1 (35mm)	" "		
25.	EP.4	TK.1 (35mm)	" "		
26.	EP.3	TK.10 (35mm)	Closing titles		
27.	EP.4	TK.10 (35mm)	Closing titles		
28.	EP.3	TK.1A, TK.2, TK.3, TK.4, TK.5, TK.6, TK.7, TK.8, TK.9 (16mm)			
29.	EP.4	TK.1, TK.2, TK.3 (16mm)			

(END OF DAY 1)

DAY 2

30.	EP.4	Scene 13	Pg.28	INT. PANOPTICON	(SPANDRELL, ENGIN, DOCTOR)
31.	"	"	15 Pg.35	"	(MASTER)
32.	"	"	17 Pg.39	"	(MASTER)
33.	"	"	20 Pg.42	"	(MASTER)
34.	"	"	23 Pg.45	"	(MASTER, DOCTOR, Dble.TERRY WALSH)
35.	EP.1	"	29 Pg.40	INT. MUSEUM	(DOCTOR + clothes display)
36.	EP.4	"	12 Pg.27	INT. VAULT	(PRESIDENT/GOTH's bodies, MASTER, HILRED)
37.	"	"	14 Pg.29	"	(MASTER, DR., ENGIN, SPANDRELL, HILRED (dummy) + 2 bodies (PRESIDENT/GOTH)
38.	"	"	16 Pg.37	"	(ENGIN, DR., SPANDRELL, bodies a/b)
39.	"	"	18 Pg.40	"	(ENGIN, SPANDRELL, DR.(V/O))
40.	"	"	21 Pg.43	"	(ENGIN, SPANDRELL)
41.	"	"	19 Pg.48	INT. CHIMNEY	(DOCTOR)
42.	"	"	22 Pg.44	"	(DOCTOR)
43.	"	"	7 Pg.16	INT. CHANCELLERY	(SPANDRELL, BORUSA, ENGIN, DR.)
44.	"	"	10 Pg.23	"	(HILRED, SPANDRELL)
45.	"	"	24 Pg.49	"	(BORUSA, ENGIN, DR., SPANDRELL)



AMENDED RECORDING ORDER

STUDIO TC8: WEDNESDAY, 1ST SEPTEMBER Reh.1100-1830 Record 1930-2200  
 THURSDAY, 2ND SEPTEMBER Reh.1030-1830 Record 1930-2200

DAY 1 - 1ST SEPTEMBER

1.	EP.1	Scene 29A	Pg.40A	INT.ADYTUM	(MASTER, GOTH)
2.	EP.2	" 12	Pg.26	INT. ADYTUM	(MASTER, GOTH)
3.	EP.2	" 8	Pg.11	INT. DETENTION CELL	(DR.HILRED, SPANDRELL)
4.	EP.3	" 1	Pg.3	INT.RECORDS	(DR.ENGIN, SPANDRELL)
5.	EP.3	" 2	Pg.10	INT.RECORDS	( " " " )
6.	"	" 6	Pg.35	" " " "	SOLIS)
7.	"	" 7	Pg.38	" " " "	( " " " )
8.	EP.4	" 2	Pg.5	" " " "	(ENGIN, SPANDRELL)
9.	"	" 3	Pg.7	" " " "	(DOCTOR, ENGIN, SPANDRELL)
10.	"	" 5	Pg.9	" " " "	( " " " )
11.	"	" 9	Pg.21	" " " "	(ENGIN, DOCTOR)
12.	"	" 11	Pg.24	" " " "	(ENGIN, DR., VOICE, SPANDRELL)
13.	EP.3	" 3	Pg.13	INT. ADYTUM	(MASTER, GOTH, SOLIS)
14.	"	" 5	Pg.27	" " " "	(MASTER, SOLIS + TK.5A)/GOTH
15.	"	" 8	Pg.41	" " " "	(MASTER + TK.29 beg.on CSO)/GOTH
16.	EP.4	" 1	Pg.3	" " " "	(GOTH, MASTER)
17.	"	" 4	Pg.8	" " " "	(MASTER, GOTH)
18.	"	" 6	Pg.13	" " " "	(MASTER, GOTH, DR., ENGIN, SPANDRELL)
19.	"	" 8	Pg.20	" " " "	(GUARDS, HILRED, SPANDRELL V/O)
20.	EP.3	TK.3 insert	Pg.6	CSO EYES	(GOTH)
21.	EP.1	TK.1 (35mm)		Opening titles	
22.	EP.2	" "	" "	" "	
23.	EP.3	" "	" "	" "	
24.	EP.4	" "	" "	" "	
25.	EP.3	TK.10(35mm)		Closing titles	
26.	EP.4	TK.3 (35mm)		" "	
27.	EP.3	TK.3, TK.4, TK.5, TK.6, TK.7, TK.8, TK.9		(16mm)	
28.	EP.4	TK.1A cont.from reprise, TK.2			
END OF DAY 1					
29.	EP.4	Scene 7	Pg.16	INT.CHANCELLERY	(SPANDRELL, BORUSA, ENGIN, DR.)
30.	EP.4	" 10	Pg.23	" "	(HILRED, SPANDRELL)
31.	EP.4	" 12	Pg.27	INT. VAULT	(2 bodies, MASTER, HILRED)
32.	EP.4	" 14	Pg.29	" "	(MASTER, DR., ENGIN, SPANDRELL, HILRED(dummy) 2 bodies)
33.	EP.4	" 16	Pg.37	" "	(ENGIN, DR, SPANDRELL, bodies a/b)
34.	EP.4	" 18	Pg.40	" "	(ENGIN, SPANDRELL, DR., (V/O)
35.	EP.4	" 21	Pg.43	" "	(ENGIN, SPANDRELL)
36.	EP.4	" 19	Pg.43	INT. CHIMNEY	(DOCTOR)
37.	EP.4	" 22	Pg.44	" "	(DOCTOR)
38.	EP.4	" 13	Pg.28	INT.FANOPTICON	(SPANDRELL, ENGIN, DOCTOR)
39.	EP.4	" 15	Pg.35	" "	(MASTER)
40.	EP.4	" 17	Pg.39	" "	(MASTER)
41.	EP.4	" 20	Pg.42	" "	(MASTER)
42.	EP.4	" 23	Pg.45	" "	(MASTER, DOCTOR, Double)
43.	EP.4	" 25	Pg.51	INT. MUSEUM	(DR.ENGIN, SPANDRELL)
44.	EP.4	" 24	Pg.49	INT.CHANCELLERY	(BORUSA, ENGIN, DR., SPANDRELL)
45.	EP.1	" 29	Pg.40	INT.MUSEUM	(DOCTOR, clothes display)



STUDIO T.C.8

WEDNESDAY, 1ST SEPTEMBER Reh.1100-1830 Record 1930-2200

THURSDAY, 2ND SEPTEMBER Reh. 1030-1800 Record 1930-2200

(DAY 1)

PAGE	SCENE/SET	LIGHT	CAST	CAMS/BOOMS	SHOTS
40A	<u>EP.1</u> (POST/RECORD) 29A. INT. ADYTUM	Day	MASTER GOTH 35"	3A A1 2A	
26	<u>EP.2</u> (POST/RECORD) 12. INT. ADYTUM	Night	MASTER GOTH 48"	3A A1 2A	
11	<u>EP.2</u> (POST/RECORD) 8. INT. DETENTION CELL	Day	DOCTOR HILRED SPANDRELL 150"	5X/A 2B B1 1A	
	<u>EP.3</u> 1. INT. RECORDS	Night	DOCTOR ENGIN SPANDRELL 33"	1B 2C C1	
10	<u>EP.3</u> 2. INT. RECORDS	Night	ENGIN SPANDRELL DOCTOR 31"	1B C1 5B	
35	<u>EP.3</u> 6. INT. RECORDS	Night	SOLIS SPANDRELL ENGIN DOCTOR 37"	1B 2C C1 5B	
38	<u>EP.3</u> 7. INT. RECORDS	Night	SPANDRELL ENGIN SOLIS DOCTOR 40"	1B 2C C1 5B	
5	<u>EP.4</u> 2. INT. RECORDS (Vis.Fx.explosions/ smoke)	Night	ENGIN SPANDRELL DOCTOR 16"	2C C1 5B	
7.	<u>EP.4</u> 3. INT. RECORDS	Night	DOCTOR ENGIN SPANDRELL 11"	2C C1	
9.	<u>EP.4</u> 5. INT. RECORDS	Night	SPANDRELL ENGIN DOCTOR 1'05"	1B 2C C1 5B	
21	<u>EP.4</u> 9. INT. RECORDS	Night	ENGIN DOCTOR 1'26"	1B C1 5B	



PAGE	SCENE/SET	LIGHT	CAST	CAMS/BOOMS	SHOTS
24	<u>EP.4</u> <u>11.</u> INT. RECORDS	Night	ENGIN DOCTOR TRANSGRAM VOICE (F) SPANDRELL 1'52"	1B 2C C1 5B	
13	<u>EP.3</u> <u>3.</u> INT. ADYTUM (+ TK.3A on CSO)	Night	MASTER GOTH SOLIS 22"	3A A1 4A TK.on CSO	
27	<u>EP.3</u> <u>5.</u> INT. ADYTUM + TK.5A	Night	MASTER SOLIS GOTH 57"	3A A1 4A TK.5A on CSO	
41	<u>EP.3</u> <u>8.</u> INT. ADYTUM (+TK.9 beg.on CSO)	Night	MASTER GOTH 15"	3A A1 4A	
3	<u>EP.4</u> <u>1.</u> INT. ADYTUM	Night	MASTER GOTH 30"	3A A1 4A	
8	<u>EP.4</u> <u>4.</u> INT. ADYTUM	Night	MASTER GOTH 19"	3A A1	
13	<u>EP.4</u> <u>6.</u> INT. ADYTUM	Night	MASTER GOTH DOCTOR ENGIN SPANDRELL 1'25"	3A A1 4A	
20	<u>EP.4</u> <u>8.</u> INT. ADYTUM	Night	2 GUARDS HILRED SPANDRELL(V/O) 11"	3A A1 4A	
6	<u>EP.3</u> (INSERT TO TK.3) CSO (EYES SHOT) + CAPTION		GOTH	1A 3B 2E	5-6
1	<u>EP.1</u> (POST/REC) TELECINE 1 (35mm) 29"			S.O.F.	
1	<u>EP.2</u> (POST/REC) TELECINE 1 (35mm) 29"			S.O.F.	



(c)

DAY 1 (CONT.)

PAGE	SCENE/SET	LIGHT	CAST	CAMS/BOOMS	SHOTS
1	<u>EP.3</u> <u>TELECINE 1</u> (35mm) 29"			S.O.F.	
1	<u>EP.4</u> <u>TELECINE 1</u> (35mm) 29"			S.O.F.	
45	<u>EP.3</u> <u>TELECINE 10:</u> (35mm) 54" Closing titles T/J SLIDES			Sig.tune	
54	<u>EP.4</u> <u>TELECINE 3:</u> (35mm) 54" Closing titles T/J SLIDES			Sig. tune	
16	<u>EP.3</u> <u>TELECINE 2</u> (16mm) 1'00-1'35 max. (reprise & cont. end Ep.2) (... cont.)		(NOT NECESSARY TO RECORD HERE - USE VT.El.2	S.O.F.	
5	<u>EP.3</u> <u>TELECINE 3</u> (16mm) (8'00-8'13) CU EYE (DR.& SURGEON)			S.O.F.	
14	<u>EP.3</u> <u>TELECINE 4</u> (16mm) (8'00-8'09") (after pov shot Sc.3) DR.rises with leg injury moves off...			S.O.F.	
25	<u>EP.3</u> <u>TELECINE 5:</u> (16mm) 1'22" HUNTER/hand grenade			S.O.F.	
29	<u>EP.3</u> <u>TELECINE 6:</u> (4'53") 16mm DR./POOL - fish			S.O.F.	
37	<u>EP.3</u> <u>TELECINE 7:</u> (35") DR./arm injury			S.O.F.	
40	<u>EP.3</u> <u>TELECINE 8:</u> (16mm) 36" Legs/DR.thru' marsh			S.O.F.	
42	<u>TELECINE 9:</u> (16mm) (3'00-3'04") HUNTER/enters swamp			S.O.F.	

(c)



(d)

PAGE	SCENE/SET	LIGHT	CAST	CAMS/BOOMS	SHOTS
1	EP.4 TELECINE 1A(16mm) (after 1'00 reprise) 32" (Fight in mud ends)	DAY	DOCTOR GOTH	S.O.F.	
6	EP.4 TELECINE 2: (16mm) 0'21" Optical DOCTOR/ quarry	DAY	DOCTOR	S.O.F.	
	END OF 1ST DAY				
16	(DAY 2) EP.4 7. INT. CHANCELLERY	Night	SPANDRELL BORUSA ENGIN DOCTOR	1B 2C C1	
23	EP.4 10. INT. CHANCELLERY	Night	HILRED SPANDRELL	1B C1 5B	
27	EP.4 12. INT. VAULT	Night	PRESIDENT(dead) GOTH (dead) MASTER HILRED	3A A1 2A	
29	EP.4 14. INT. VAULT	Night	MASTER DOCTOR ENGIN SPANDRELL HILRED(dummy) 2 bodies a/b	3A 4B A2 2A	
37	EP.4 16. INT. VAULT	Night	ENGIN DOCTOR SPANDRELL bodies a/b	3A 4B A2 2A	
40	EP.4 18. INT. VAULT	Night	ENGIN SPANDRELL DOCTOR(V/O)	A2 2A	
43	EP.4 21. INT. VAULT	Night	ENGIN SPANDRELL	3B A2 2A	
48	EP.4 19. INT. CHIMNEY	Night	DOCTOR	2D F/Rod 1E	
44	EP.4 22. INT. CHIMNEY	Night	DOCTOR	2D F/Rod 1E	

(d)



(e)

PAGE	SCENE/SET	LIGHT	CAST	CAMS/BOOMS	SHOTS
28	<u>EP.4</u> <u>13.</u> INT. PANOPTICON	Night	SPANDRELL ENGIN DOCTOR 09"	1C B2	
35	<u>EP.4</u> <u>15.</u> INT. PANOPTICON	Night	MASTER 0'45"	1D B3	
39	<u>EP.4</u> <u>17.</u> INT. PANOPTICON	Night	MASTER 0'17"	4C B3 1D	
42	<u>EP.4</u> <u>20.</u> INT. PANOPTICON	Night	MASTER 0'10"	4C B3 1D	
45	<u>EP.4</u> <u>23.</u> INT. PANOPTICON	Night	MASTER DOCTOR (double) 2'00"	4C 1D B2 3B	
51	<u>EP.4</u> <u>25.</u> INT. MUSEUM (CSC TARDIS/COLUMN)	Day	DOCTOR ENGIN SPANDRELL 1'01"	4X B4 1F	
49	<u>EP.4</u> <u>24.</u> INT. CHANCELLERY	Day	BORUSA ENGIN DOCTOR SPANDRELL 0'50"	1B C1 5B	
40	<u>EP.1</u> (POST/REC)-RESHOOT <u>29.</u> INT. MUSEUM	Day	DOCTOR Clothes on display 2'10"	4X B4 1F 5A	

(e)



*Handwritten: David Maloney 513 T 212*  
 David Maloney  
 513 T

TC8

DR. WHO EPS 3/4 of 4

Roger Leach 2500 400

1/2nd September, 1976

Designers Dressing PropsMUSEUM STOCK SET

501 20' x 6'6" display fabric  
 502 Long case clock

CHANCELLERY RECORDS

503 Throne chair  
 504 2 Tables  
 505 2 Stools  
 506 Large ledgers and quantity papers  
 507 6' x 9' drop heavy drape  
 508 Fur rug Zorn skin  
 509 Selected dressings  
 510 Quantity of pipes

ADYTHUM

511 Quantity of peat  
 512 Quantity of black PVC sheet  
 513 Quantity of stones rocks etc...  
 514 Selected dressings  
 515 Chair  
 516 Cobweb spray

ADDITIONALS

517 Quantity glass jewels  
 518 6 yards Black velvet



## ARTISTS' STUDIO CALL SHEET

Distribution		Denotes Recipient		No of Cop
To:		Room No. and Building		
John Holland		S.207 Sulgrave		1
Building	Tel. Ext.	File Copy		
Union Ho.		Date		*
Thres.Ho.		3.9.76		
Sc.Blk. TC				

ARTISTS



PROG. TITLE				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
DR. WHO (41)				Distribution			
Episode(s) / Sub. Title				To:		Denotes Recipient	
EPS. 3/4 "The Deadly Assassin"				Room No. and Building		✓	
Proj. No(s)				Booking Assistant:		*	
02346/2134				John Holland		S.207 S.H.	
Prod. Costing Wk(s)				Dept. Org.:		*	
35				Org. Serials		1	
Channel							
BBC-1							
Dept.				Room No.		Building	
DRAMA SERIALS				Studio		Tel. Ext.	
Production date(s)				Week(s)		File Copy	
0/reh.18-28 Aug.				35		1	
Studio 30/31 Aug.						Date	
Filming/O.B. date(s)				Week(s)		3.9.76	
26-30 July				30		*	
Producer				Room No.		Building	
PHILIP HINCHCLIFFE				505		Union	
Director				513		Thresh.	
DAVID MALONEY				400		Sc. Bk. TC	
Designer				ROGER MURAY-LEACH			

CAMERA REHEARSAL and RECORDING (give Dates and Times):

1.9.76 Cam.reh.1100-1800 Record 1930-2200

2.9.76 Cam.reh.1030-1300 Record 1430-1630 Cam.reh.1630-1800 Record 1930-2200

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS

BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
TOM BAKER	2.9.76	1030-2200	post-rec.scenes from Ep.1 and Ep.2 (with Eps.3/4)	9	00
BERNARD HORSFALL	1.9.76	1030-2145	post-rec.scene from Ep.1 (with Eps.3/4)	9	00
GEORGE PRAVDA	2.9.76	1030-2200	post-rec.scene from Ep.2 (with Eps.3/4)	9	00
DEREK SEATON	2.9.76	1030-1700	ditto	9	00
PETER PRATT	1.9.76	1030-2145	post-rec.scene from Ep.1 (with Eps.3/4)	9	00



Dave

PROG. TITLE DR.WHO. 4 P.				V.T. BOOKING				
Episode(s) / Sub. Title EP.2&3/4.				RECORDING NO. VT. /SEE BELOW.				
Proj. No(s) 02346/2132&33.		Prod. Costing Wk(s)	Channel	Distribution Thro: Dept. Org.: B.SPIBY.		Denotes Recipient Room No. and Building 406 THRESHOLD.		No of Cop 4 4 3 1
Dept. DRAMA SERIALS.		Studio		To: F.A.C.		6055 T.C.		
Production date(s)		Week(s)		Production Office				
Filming/O.B. date(s)		Week(s)						
Producer P.Hinchcliffe.		Room No. 505		Building UNION.		Tel. Ext.		File Copy 1
Director D.Maloney.		513		THRESHOLD.				
Designer						Date 20/9/76.		

RECORDING		COLOUR/MONO		Source .....	
Date and Times:					
Additional facilities: (tick as required)		Helical Scan Recording Roll-back and mix. Synchronous insert machine to playback tape no ..... Special Instructions			
Specify machine type required for Helical Scan Recordings .....					
EDITING		..... hrs		CUT/ELECTRONIC	
Preferred date(s):					
Additional facilities					
TX DATE ..... FINAL DURATION .....					
SOUND DUB		via Studio .....		Date .....	
Length of Time Required		Hours for Rehearsal with Studio Hours for Dub via Studio Hours for Review of Sound Dub Hours for Dub Back to Master Hours for Final Review of Completed Programme			

TRANSFER (tape to tape)		FROM	405	525	625	COLOUR	MONO
		TO	Helical Scan	525	625	COLOUR	MONO
Preferred Date(s)		Duration					
Special Instructions							
Specify machine type required for Helical Scan Recordings .....							
PLAYBACK							
Preferred date and time:							
Destination:				Viewer:			
Additional Information (include tape despatch instructions for helical scan recordings)							
Signed <i>Ruth Adams</i>				PABX .....			

planning allocation

ANDY.

CONFIRMATION

~~13.30-15.00.~~

FRIDAY.24th. SEPT.

ON 1 MACHINE TO PUT ON NEW CLOCKS.

C/6HT/B2M B12106.  
Spool 410092.

&

C/6HT/B12306ED.  
Spool 410093.

900-1030

.....(1 m/c)  
.....(2 m/c's)  
.....(1 m/c)  
.....(2 m/c's)  
.....(1m/c)

recording number of transfer

VT /

Accepted by Recording Unit F.A.C.

Date .....

Room 6055 T.C.

Tel. Ext.



Copy to:

Rec. date.....

Producer.

Day Manager 127 S.B.  
Piano Tuner: Alex Brown.  
Sound Office 4024 T.C.  
Reception, Lime Grove.

Property Operative T.V. Th.  
House Foreman T.R.R. N. Acton.  
Joe Hughes T.R.R. North Acton.  
Dubbing Bookings, E.1. Ealing.  
House Foreman T.F.S. Ealing.

24th September, 1976.

L.W. Hunt Drum Company,  
351 Edgware Road,  
LONDON W.2.

FOUR PEDAL TYMPS  
SIDE DRUM ON STAND  
TWO CYMBALS ON STANDS (1 rivet)  
22" TAM TAM

Danny,

DR. WHO

Monday 27th September

Music Studio.

Delivery to the Music  
Studio Lime Grove  
between 1300 and 1400 on  
Monday 27th September.

Collection the following  
day by 10 a.m.

Margaret Quant



Copy to:

Rec. date.....

Producer.

Day Manager 127 S.B.

Piano Tuner: Alex Brown.

Sound Office 4024 T.C.

Reception, Lime Grove.

Property Operative T.V. Th.

House Foreman T.R.R. N. Acton.

Joe Hughes T.R.R. North Acton.

Dubbing Bookings, E.l. Ealing.

House Foreman T.F.S. Ealing.

1st October, 1976.

L.W. Hunt Drum Company,  
~~15111111111~~ 351 Edgware Road,  
LONDON W.2.

TWO CYMBALS ON STANDS  
ONE RIVET

VIBRAPHONE

SET OF 5 ROTA TOMS

LOG DRUM

FOUR TYMPS. 25" TWO 28" & 30"

22" TAM TAM

25" BASS DRUM

SIDE DRUM ON STAND

BASS MARIMBA

Danny,

DR. WHO

Monday 4th October.

Music Studio  
Lime Grove.

Delivery to the Music  
Studio Lime Grove at 1300  
on Monday 4th October.

Collection the same day  
at 1730.

Session: 1430 - 1730.

Margaret Quant



D. Maloney

Ref:

02346/2131/PP/JG

11th October 1976

St. Gabriel's Church,  
Walm Lane,  
Cricklewood,  
London NW2.

Dear Sir,

DOCTOR WHO

I understand from our Director, David Maloney that you are very kindly granting us the use of your church on 11th October 1976, between 18.00 and 20.00 approximately.

We should like to offer you a payment of as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC. The fee stated is exclusive of Value Added Tax. If you are registered for VAT and wish to recover VAT from us, you should render a proper tax invoice showing the fee and the VAT element as required under the VAT regulations.

This is also to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

If this offer is acceptable, will you please sign and return the enclosed copy of this letter indicating to whom the cheque should be made payable.

Thank you for your co-operation in this matter.

Yours faithfully,

Carol Vigurs,  
A/Assistant, Facilities,  
Television Administration.

---

I agree to a payment of Carol Vigurs, as outlined above. The cheque should be made payable to .....  
Date ..... Signed .....



Philip Hinchcliffe, Producer, Doctor Who

505 Union

14.10.76

DOCTOR WHO BILLINGS : WEEKS 44-47

Sub-Editors, Radio Times

Could you please add the following credits to Serial 4P,  
"The Deadly Assassin":

<u>Part 1 - TX Week 44</u>	:	Lighting	BRIAN CLEMETT
		Sound	CLIVE GIFFORD
<u>Part 2 - TX Week 45</u>	:	Costume	JAMES ACHESON & JOAN ELLACOTT
<u>Part 3 - TX Week 46</u>	:	Film Cameraman	FRED HAMILTON
		Make Up	JEAN WILLIAMS
<u>Part 4 - TX Week 47</u>	:	Lighting	BRIAN CLEMETT
		Sound	CLIVE GIFFORD

Thank you very much.

.....  
Philip Hinchcliffe



PROG. TITLE		FIRST TRANSMISSION FORM: Films and Recorded Programmes			
DR.WHO (4P)		Distribution		Denotes Recipient	
Episode(s) / Sub. Title		To:—		Room No. and Building	
"Deadly Assassin" PART ONE		PRESENTATION DESK (Tel.Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts)		4093 T.C.	
Proj. No(s)		Dept. Org.: (White) Org.Serials		406 Thres. *	
Rec. No./ Film Gauge		VTC/CHT/B.12097/ED			
Spool No.		410091			
T.X. Date		Week(s)		Mono/Colour	
30.10.76		44		COLOUR	
Channel		BBC-1			
File copy (White)					
Person now Responsible		Room No.		Building	
PHILIP HINCHCLIFFE		505		Union	
Tel. Ext.		Home Tel. No.		983-2487	

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

## OPENING

- For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown  
Stock opening film with signature tune (29"). Title 'DR.WHO' appears @ 16" in, 2nd title @ 23", 3rd at 25"; 4th at 27"; at 29" fade/fade up to roller caption & voice-over

## TIMING

- Duration of programme timed on V.T. machine/film footage counter  
21'13"
- timed on stop watch  
21'13"
- Duration of end sequence (times from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)  
(signature tune 3" earlier)  
50"  
53"

## CLOSING

- Wording of FIRST closing caption: DR. WHO TOM BAKER
- Wording of FINAL closing caption: Directed by DAVID MALONEY BBC tv Cop.'76
- If programme does not end with the fade down of the final credit give details

**REMARKS** To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed T.P. 200-11

Checked by person now responsible Date







PRODUCER PHILIP HINCHCLIFFE

P.U.M. CHRIS DOVILY JOHN

DIRECTOR DAVID MALONEY

P.A. NICK JOHN

ASSISTANT JOAN ELLIOTT

FILMING - WK 30 - MONDAY - FRIDAY (INC. TRAVEL) | STUDIO WKS - 33 - MON - TUES + 35 - MON - TUES + WED.

PARTS - 4

DURATION - 25'

TX - SATURDAY 44, 45, 46, 47

VARIABLE BUDGET

RESOURCE	Unit	Code	Quantity	Dec	DRG	Spread	Rate	£	REMARKS
SCENIC DESIGN DESIGNER	D	F32	54				50	2700	
" (Extra Hours)	H	F37	70				6	420	
DESIGN ASST	H	F40	420				4	1680	
GRAPHIC DESIGN PHOTOGRAPHER	H	F05	1				8	8	
GRAPHICS	E	F06	350				-	350	
DESIGN SERVICES VISUAL EFFECTS	H	F08	1600				5	7500	
ARMOURER		G15	60				6	360	
LOCATION OPERATIVES		G06	140				4	560	2 MEN X 5 DAYS OF 14 HOURS
SCENIC SERVICING SET & LIGHT	H	G05	400				6.50	2600	
CONSTRUCTION	H	G10	2300				5	11500	
SHOW WORKERS	H	G20	305				4	1220	
DESIGN MATERIALS	E	G30	3600				-	3600	
STOCK SCENERY		G31	2795				-	2795	
COSTUME DESIGNER	D	H11	52				56	2912	
" (Extra Hours)	H	H13	130				6	780	
COSTUME ASST	H	H14	-				-	-	
DRESSER	H	H15	345				5.50	1898	1 ON FILM X 5 DAYS + 4 IN STUDIO X 5 DAYS
COSTUMES	E	H20	1500				-	1500	
MAKE UP ARTIST	H	I01	290				6.50	1885	
MAKE UP ASST.	H	I02	270				4	1080	1 ON FILM X 5 DAYS + 3 IN STUDIO (14 HRS) FOR 5 DAYS (12 HRS)
POSTICHE	E	I04	250				-	250	
STUDIO MANAGEMENT F M	D	J01							
A F M	D	J02							
FLOOR ASST	H	J07	70				3	210	5 STUDIO DAYS (12 HRS) + 2 1/2 O.R. DAYS
FILM SHOOTING MEN	D	D01	27				39	1053	5 MAN CREW X 5 DAYS + 2 (5 HRS)
EXTRA HOURS	H	D07	108				7	756	4 PER MAN PER DAY + 2 RECCE DAYS
W/E SURCHARGE	D	D08	-				-	-	
EQUIPMENT	E	D09	450				-	450	
FILM LIGHTING MEN	D	D11	16				39	624	3 MEN PER DAY + 1 RECCE DAY
EXTRA HOURS	H	D17	80				7	560	5 PER MAN PER DAY
W/E SURCHARGE	D	D18	-				-	-	
EQUIPMENT	E	D19	550				-	550	
FILM EDITING CUTTING ROOM	D	D31	12				58	696	
EXTRA HOURS	H	D37	24				11	264	
FILM DUBBING	H	D61	6				40	240	
FILM VIEWING THEATRE	H	D41	2				15	30	
TEL O & M STUDIO HOURLY RATE	H	C46	60				99	5940	
ND. TECH OPS	H	B19	60				4	240	
MUSIC STUDIO	D	B23	3				30	90	
PER RECORDING STUDIO	H	B25	4				20	80	
FOR EDIT SUITE	H	B28	16				7	112	
SYNER SUITE	H	B44	28				26	728	
HVTR	H	K01	8				5	40	
TELECINE - 16 MM	H	K06	48				14	672	
FILM VIEWING MACHINE	H	D42	2				5	10	
VTR RECORDING	H	K01	25				20	500	
VTR EDITING	H	K02	96				20	1920	8 HRS X 3 MACHINES PER DAY
TELECINE - 35 MM	H	K07	16				14	224	
TRANSPORT GENERAL	E	L70	600				-	600	

TOTAL £ 62,012



Total : Variable		75,472
Total : Fixed		-
TOTAL BUDGET	€	75,472
COST PER HOUR		

FIXED BUDGET									
PRODUCER	D	A							
ASST PRODUCER/DIRECTOR	D	A							
P A	D	A05							
RESEARCH ASSISTANT	D	A06							
PRODUCER'S ASSISTANT	D	A07							
SECRETARY	D	A08							
DRAMA A F M	D	A11							
STUDIO FIXED COSTS	D								
CMCR FIXED COSTS	D	E							
FILM STAGES	D	D							
PROPERTY PROVISIONING	D	G							
REHEARSAL ROOMS	D	J30							
FIXED BUDGET:								TOTAL	(D



PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO (4P)				Distribution			
Episode(s) / Sub. Title				To:-		Denotes Recipient	
"THE DEADLY ASSASSIN" PART TWO				Room No. and Building		No of Cops	
Proj. No(s)		Prod. Costing Wk(s)	33	Channel		BBC-1	
Dept.		DRAMA SERIALS		Studios		TC3	
Production day(s) and date(s)		0/Reh.5-13 August 1976		Week(s)		31-33	
Filing date(s)		26-30 Aug.(Eps.2,3,4)		Week(s)		30	
Producer		PHILIP HINCHCLIFFE		Room No.		505	
Director		DAVID MALONEY		Building		Union	
Designer		ROGER MURRAY LEACH		Tel. Ext.		Threshold	
				Organiser		1	
				File Copy		1	
						* send if relevant	

Duration: 24'44      Recording No: VTC/6HT/5112096/EP B.12106      TX date & time (if known) 6.10pm Sat.6 Nov.1976

**PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.**

Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

**A. ARTISTS:**

Doctor Who .....TOM BAKER  
 Chancellor Goth .....BERNARD HORSFALL  
 Time Lord .....JOHN DAWSON  
 Hilred .....DEREK SEATON  
 Runcible .....HUGH WALTERS  
 Castellan Spandrell .....GEORGE PRAVDA  
 Cardinal Borusa .....ANGUS MACKAY  
 Co-ordinator Engin .....ERIK CHITTY  
 The Master .....PETER PRATT  
 The President .....LLEWELLYN REES  
~~Gaild Waker~~ .....~~MAURICE QUICK~~  
 Stunt Arranger .....TERRY WALSH

ARTISTS ON FILM: TOM BAKER, BERNARD HORSFALL  
 TERRY WALSH (stunt adviser)

STUDIO EXTRAS: (Walk-on l's - multi-episodic with Ep.1)  
 PAT GORMAN, HARRY FIELDER STEVE ISMAY, MICHAEL LOMAX, WILLIE BOWMAN,  
 RONALD MAYOR, REG CRANFIELD, GEOFF WITHERICK, GEORGE ROMANOV, CHRISTOPHER WOODS,  
 TERRY SARTAIN, JAMES LINTEN, WALTER HENRY, JIM DELANEY, ALF COSTER,  
 MICHAEL EARL, SONNIE WILLIS, RICHARD KING, GARTH WATKINS, LESLIE BATES

RECORDED INSERTS: Two scenes from Ep.2 recorded with EPS.3/4 on 1.9.76 with  
 following artists: PETER PRATT, BERNARD HORSFALL, DEREK SEATON, TOM BAKER,  
 GEORGE PRAVDA

- COPYRIGHT: Author - ROBERT HOLMES  
 Composer - DUDLEY SIMPSON

- FILM: Specially shot 16mm film: FILM CAMERAMAN FRED HAMILTON  
 3'53" FILM EDITOR IAN MCKENDRICK  
 Stock titles: (35mm)  
 Opening 29"  
 Closing 50"



PROG. TITLE				PROGRAMME AS COMPLETED			
DR. WHO (4P)				Distribution			
Episode(s) / Sub. Title				Denotes Recipient			
"THE DEADLY ASSASSIN" PART THREE				To:- Room No. and Building			
Proj. No(s)		Prod. Costing Wk(s)	35	Channel		BBC-1	
Dept.		Drama Serials		Studios		TC8	
Production day(s) and date(s)		0/Reh.23-31 Aug.-31 Aug. Rec.1/2 Sept.		Week(s)		34/35	
Filming date(s)		26-30 July (Eps.2/3/4)		Week(s)		30	
Producer		PHILIP HINCHCLIFFE		Room No.		505	
Director		DAVID MALONEY		Building		Union	
Designer		ROGER MURRAY-LEACH		Tel. Ext.		Thres.	
				Organiser		File Copy	
				* send if relevant			

Duration: 24'20" Recording No: VTC/6HT/B.12306 TX date & time 6.10pm Sat.13 Nov.1976 (if known)

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.  
Please give details under the following headings:

- Contributors and Content, showing separately full details of inserts (or extracts).
- Copyright, including book illustrations and stills.
- Film/Videotape
- Music details should be shown on the Music Content sheet.

**A. ARTISTS:**

Doctor Who .....TOM BAKER  
Chancellor Goth .....BERNARD HORSFALL  
Castellan Spandrell .....GEORGE PRAVDA  
Commander Hilred .....DEREK SEATON  
Co-ordinator Engin .....ERIK CHITTY  
The Master .....PETER PRATT  
Solis .....PETER MAYOCK  
Fight Arranger .....TERRY WALSH (FILM ONLY)

stunt

ARTISTS ON FILM: TOM BAKER, BERNARD HORSFALL, TERRY WALSH (double);  
EDDIE POWELL (double - stunt)

STUDIO EXTRAS: None

**NB:** All above artists contracted originally to record on 30/31st August for EPS.3 & 4. Studio was put back to 1/2 September and new extended contracts were issued to all above artists charged to Ep.4 (with the exception of PETER MAYOCK in Ep.3 only)

- COPYRIGHT: Author - ROBERT HOLMES  
Composer - DUDLEY SIMPSON

- FILM: Specially shot 16mm film: FILM CAMERAMAN FRED HAMILTON  
19'47" FILM EDITOR IAN McKENDRICK  
Stock titles (35mm)  
Opening 29"  
Closing 50"

FACILITIES PAYABLE TO: Liferaft Ltd., Mr.Neyland, Oxted Greystone Lime Co.Ltd.,  
Brockhurst Railway Trust, Royal Alexandria & Albert School, Boeker Airfield  
Pinewood Caterers



PROG. TITLE				PROGRAMME AS COMPLETED			
DR.WHO (4P)				Distribution			
Episode(s) / Sub. Title				To:-		Denotes Recipient	
"THE DEADLY ASSASSIN" PART FOUR				Room No. and Building		No of Cop	
Proj. No(s)		Prod. Costing Wk(s)	35	Channel		BBC-1	
02346/2134							
Dept.		DRAMA SERIALS		Studios		TC8	
Production day(s) and date(s)		0/Reh.23-31 Aug. Rec.1/2 Sept.		Week(s)		34/ 35	
Filming date(s)		26-30 July (Eps.2,3,4)		Week(s)		30	
Producer		PHILIP HINCHCLIFFE		Room No.		505	
Director		DAVID MALONEY		Building		Union	
Designer		ROGER MURRAY-LEACH		Tel. Ext.		Threshold	
						S.B., TC	
						Organiser	
						File Copy	
						* send if relevant	

Duration: 24'30 approx. 25'15" Recording No: VTC/6HT/B.12307/ED TX date & time (if known) 6.10pm Sat.20 Nov.1976

**PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.**

Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

**A. ARTISTS**

Doctor Who .....TOM BAKER  
 Chancellor Goth .....BERNARD HORSFALL  
 The Master .....PETER PRATT  
 Castellan Spandrell .....GEORGE PRAVDA  
 Co-ordinator Engin .....ERIK CHITTY  
 Cardinal Borusa .....ANGUS MACKAY  
 Transgram Voice .....HELEN BLATCH (sound only Rec.12.8.76)  
~~WILFRE~~  
 Hilred .....DEREK SEATON  
 Fight Arranger/double .....TERRY WALSH

ARTISTS ON FILM: TOM BAKER, BERNARD HORSFALL, TERRY WALSH (stunt double)  
 EDDIE POWELL (stunt double)

STUDIO EXTRAS: HARRY FIELDER, STEVE ISMAY

NB: All above artists contracted originally to record on 30/31st August for EPS.3 & 4. Studio was put back to 1/2 September and new extended contracts were issued to all above artists charged to Ep.4 (with the exception of HELEN BLATCH)

**B. COPYRIGHT: Author - ROBERT HOLMES**

Composer - DUDLEY SIMPSON

**C. FILM:** Specially shot 16mm film: FILM CAMERAMAN FRED HAMILTON  
 1'28" FILM EDITOR IAN McKENDRICK  
 Stock titles (35mm)  
 Opening 29"  
 Closing 50"

(Music details to follow separately)



PROG. TITLE				PROGRAMME AS COMPLETED			
DR.WHO (4P) ADDENDUM				Distribution Denotes Recipient <input checked="" type="checkbox"/>			
Episode(s) / Sub. Title "THE DEADLY ASSASSIN" PART FOUR				To:- Room No. and Building <input checked="" type="checkbox"/>			
Proj. No(s) 02346/2134		Prod. Costing Wk(s)	35	Channel BBC-1		Head of Accounting Services Television Costing 621, 33 Cav.Sq. B.104 Sulgrave House	
Dept. DRAMA SERIALS		Studio	TC8	Film & VT Librarian		S.136, Windmill Rd * 1	
Production day(s) and date(s) 0/Reh. 23-31 Aug. Rec.1/2 Sept.		Week(s)	34/35	Duty Office		4096 T.C. 1	
Filming date(s) 26-30 July (Eps.2,3,4)		Week(s)	30	Enterprises		411, Villiers House * 3	
		Room No.	505	Purchased Programmes		304 Union House * 1	
Producer PHILIP HINCHCLIFFE		513	Union	Copyright		326, 16 Langham St * 1	
Director DAVID MALONEY		400	Threshold	Copyright Book Illustrations		323, 16 Langham St * 1	
Designer ROGER MURRAY-LEACH			S.B. TC	Copyright Music (J.Stock)		4142 T.C. * 1	
				Central Station Library		Organiser	
						File Copy	
						* send if relevant	

Duration: 24'34"

Recording No: VTC/6HT/B.12307/ED  
Spool 410094

TX date & time 6.10pm Sat.20 Nov.1976  
(if known)

**PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.**

Please give details under the following headings:

- Contributors and Content**, showing separately full details of inserts (or extracts).
- Copyright**, including book illustrations and stills.
- Film/Videotape**
- Music** details should be shown on the Music Content sheet.

**ADDENDUM:** Would you please add to my original P. as C. for Part 4 of DR.WHO (4P) the attached Music Details



PROJ. NO:		02346/2134		D. MUSIC CONTENT : PROGRAMME AS COMPLETED			
music code		TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side / Band Performer		Duration mins    secs	
		<u>DR. WHO (4P) THE DEADLY ASSASSIN PART 4</u>					
S		<u>Opening music</u> by Ron Grainer and BBC Radiophonic Workshop				0	27
S		<u>Closing music</u> by Ron Grainer and BBC Radiophonic Workshop				0	53
UVD		Tardis dematerialisation - Composer BRIAN HODGSON				0	11
RBD		<u>Incidental music</u> Composed and conducted by DUDLEY SIMPSON Recorded on 4.10.76		with ad hoc ensemble (6)		10	24
		Music as transmitted (after dub) from above recording (incidental):				9	25
		Music as transmitted (after dub) from above recording (as part of action - 2 people listening)				0	37½
		Reprise from Ep.3 incidental music				0	15



# NATIONAL VIEWERS' AND LISTENERS' ASSOCIATION

NATIONAL

VALA

## Patrons

THE EARL OF LONGFORD, P.C.  
ARCHBISHOP EDWIN MORRIS  
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Chief Constable of Lincolnshire (Rtd.)

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MR. H. G. THRIFT

Hon. General Secretary:  
MRS. MARY WHITEHOUSE,

15th November, 1976

The Producer,  
'Dr. Who',  
The BBC,  
Television Centre,  
Wood Lane,  
LONDON W12 7RJ.

Dear Sir,

You will be aware, no doubt, that this Association has expressed its concern about 'Dr. Who' on a number of occasions. I write, in anger and despair, following last Saturday's episode.

In anger, because, at a time when little children would be viewing, you showed violence of a quite unacceptable kind. It permeated the programme but reached a climax when the children saw one of the characters - in modern dress - in flames, and then a shocking sequence in which this character, after a vicious close up fight, got Dr. Who by the throat and held him under the water until he was drowned. Shots which could only be described as sadistic.

In despair, because one compares this with the BBC's own "Guidance Notes" on the portrayal of violence on television. I quote:-

"Small children in particular work in much shorter dimensions of time than adults. Tomorrow is a long way off, next week an eternity away. In story-telling programmes, drama serials, or feature films divided into several episodes, the dramatic effect of violent 'cliff-hangers' at the end of individual instalments should be treated with caution. Young children often regard each instalment as complete in itself and may not be able to see or may even avoid seeing subsequent episodes which could provide the resolution of the situation. For young children even a week may be too long to wait for reassurance that the characters with whom they identify are safe. If regular and well-loved presenters of factual children's programmes are involved in violent situations, care must be taken to show that they are safe and well afterwards."

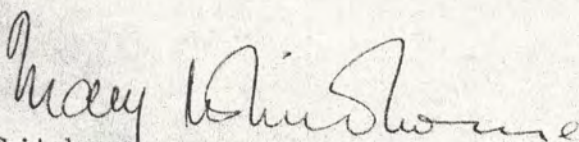


- 2 -

How can you possibly therefore - quite apart from anything else - justify the closing shots of the last two episodes? In the one, Dr. Who's foot is caught between a railway lines as a train rushes towards him and the last shot is of his agonised face. In the other, the last shot was of Dr. Who's apparently dead face lying still under the water.

To accuse the BBC of being hypocritical, is not pleasant but it is, in our view, wholly justified. To say that you and your colleagues are so engrossed in your own expertise that you care nothing for the effect on children of your efforts, cannot be less than true.

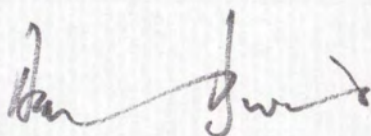
Yours faithfully,

  
Mary Whitehouse

cc: Sir Michael Swann  
Sir Charles Curran  
Lord Annan

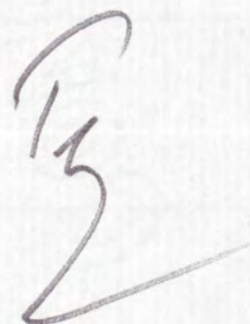


17th November, 1976



Mrs. Whitehouse continues to pepper me. This time with a copy of her letter of the 15th November to the Dr. Who producer.

I cannot rely on everything she says being accurate and I did not see the programme, but at first sight it would seem she has a point.



David Webster Esq.,  
Controller, Information Services,  
B.B.C.

---



The Chairman  
Copy to: C.I.S.  
H.P. & I.

N. 829-3

C/F 8650-13

6th December 1976

Thank you for sending me a copy of your letter of 15th November addressed to the producer of "Dr. Who". Your doing so has prompted me to look carefully and fully into the point you have raised and I write now in answer to both letters at the same time.

I am indeed aware of the previous letters that you and your Association have written about "Dr. Who". In general I have been rather out of sympathy with them, and I think that this has been the view of a very large section of the public. The episode of the programme which has prompted your new letter must I think be episode three of the four-part story "The Deadly Assassin", broadcast on BBC-1 on Saturday, 13th November, at 6.05 p.m.

If so, however, I much fear that the member of your panel, who viewed this episode and the preceding episode of 6th November, has rather misunderstood both of them. A central part of the story of "The Deadly Assassin" adventure has turned on a general attack on the mind of "Dr. Who" by his old adversary 'The Master'. The filming of this episode, and also the filming of the preceding episode had made it clear that in the series of tests which "Dr. Who" was deliberately undergoing he was being subjected by 'The Master' to a series of frightening dream sequences. One of these you describe accurately enough in your second paragraph, but even within the conventions of the series it was a dream sequence, as was the last few minutes of episode two, which you partly describe in your fourth paragraph.

Having said that, I want you to know that the Television Service was not totally satisfied with the way this particular adventure developed. With hindsight the Service does accept that one or two other viewers, besides your panelists, may have imagined that Dr. Who's dreams were reality. Usually the filming in "Dr. Who" has about it a certain stylisation which is, I believe, acceptable, because it is in the main tradition of science fiction. People disappear into thin air and stun each

/continued



other with such weapons as ray guns, etc.

What actually happened on this occasion was that the Head of the department responsible for "Dr. Who" felt, before both episodes were transmitted, that some of the sequences were a little too realistic for a science fiction series. Accordingly, several of them were edited out before transmission. The result was what you saw on the screen and which I myself think was reasonably acceptable, although - as I say - with hindsight - the Head of the department responsible would have liked to cut out just a few more frames of the action than he did. In making his judgement he had in mind the very paragraph that you quote from the Guidance Note on the Portrayal of Violence.

On the general points made in your last paragraph, I can assure you that BBC programme staff are not "so engrossed ... in their own expertise" that they care nothing for the "effects on children" of their programmes. In fact a great deal of care is taken about "Dr. Who" and its presentation. For instance we have carefully placed the present series twenty minutes later than the last run, in order to make it a little easier for families to pack very young children off to bed before it starts, because the programme is not designed for them. We also continue to broadcast "Dr. Who" on Saturday, when most children are more likely to be watching in a family context rather than on their own. We have received some complaints on the lines of your own, arising from "The Deadly Assassin" adventure, but they are only a tiny handful compared with the overwhelming general reaction to the present series. Our Audience Research evidence here is that this particular adventure is extremely popular and being watched by a very large number of viewers, millions of whom seem to understand the conventions of the programme very well and do not seem to find it very different from the general run of "Dr. Who" adventures.

I am sorry to write at some length, but I regard the matter that you have raised as an important one; and I have considered that your points required the fullest of answers. I will be showing a copy of this reply to the Chairman, because you also sent him a copy of your original letter; and I will also send a copy of this reply to Lord Annan as I see that you also copied your letter to him.

CHARLES CURRAN

(Charles Curran)  
Director-General

Mrs. Mary Whitehouse,  
National Viewers' and Listeners' Association,



**From:** Philip Hinchcliffe, Producer "Target"

Room No. 8  
Building: 203 Threshold House

Tel.  
Ext.:

date: 12th June, 1978.

**Subject:** DOCTOR WHO 4P

**To:** H. Serials.

c.c. Graham Williams.

If I remember correctly this serial was re-edited before its second screening so presumably we could argue that it was deemed acceptable in that form by the BBC and the British public. It might be worth checking which version Enterprises are selling. As I recall the serial was quite well received with an average viewing figure of over twelve million.

.....  
Philip Hinchcliffe  
Producer, "Target"

CVM



**From:** David Maloney

Room No. &  
Building:

Tel.  
Ext.:

date: 23 June 1977

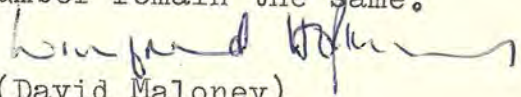
**Subject:** DR.WHO PT.3 THE DEADLY ASSASSIN 02346/2133 WEEK 29

**To:** Sec. to Graham Williams Copy to David Lackersteen

When the above episode of Dr. Who - The Deadly Assassin - is repeated, would you please note that the duration is Now 24'14".

It will affect the Repeat Transmission form, and the memo you send confirming the Programme as transmitted, making sure that Ben Travers gets a copy, since the programme is now 6" shorter and it will also affect the music which is also shortened by 6".

The recording number & spool number remain the same."

  
for (David Maloney)



## PROMOTION MATERIAL

'DOCTOR WHO'

'THE DEADLY ASSASSIN' (REPEAT)

by

ROBERT HOLMES

TX: Thursdays at 18.20 : Wks.31-34 (4th,11th,18th,25th August)

### SELLING POINTS

1. Another chance to see this four-part story set on the planet of the mysterious Time Lords themselves,
2. The Master - the Doctor's arch enemy - returns, having regenerated into a new form.  
(N.B.) It is to be remembered that Roger Delgado who formally played the Master died tragically in a car accident several years ago. The actor playing the new Master, Peter Pratt, is only ever seen wearing a mask.
3. Starring Tom Baker as the Doctor, the cast also includes Bernard Horsfall as Chancellor Goth, George Pravda as Castellan Spandrell, Eric Chitty as Co-ordinator Engin and Angus Mackay as Cardinal Borusa.

### STORY:

The Doctor has a premonition that the President of the Time Lords will be assassinated. He returns to Gallifrey to avert the threat but fails. The President is killed - and the Doctor becomes the prime suspect!

Setting out to establish his innocence, the Doctor discovers his arch adversary, the Master, is behind the mystery. In one brilliant manoeuvre the Master has plotted revenge on the Doctor and the total destruction of the Time Lord Society.

After a deadly battle within an hallucinatory dreamscape, the Doctor defeats the Master's champion, Chancellor Goth, and robs the Master of his final victory.



PROG. TITLE				DOCTOR WHO (4P)				REPEAT TRANSMISSION FORM: Films and Recorded Programmes				
Episode(s) / Sub. Title				"Deadly Assassin" PART ONE				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				02347/8051				To:—		Room No. and Building		
Rec. No./ Film Gauge				VTC/6HT/B.12097/ED				PRESENTATION DESK (Tel.Ext. (The Yellow & One White copies + 2 Scripts)		4093 T.C.		2
Spool No.				410091				Dept. Org.: (White)		404 Threshold *		1
T.X. Date		Week(s)		Mono/Colour		Channel		File copy (White)		✓		1
4.8.77		31		COLOUR		BBC-1						
Person now Responsible						Room No.		Building		Tel. Ext.		Home Tel. No.
Graham Williams						505		Union				



WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown
- Stock opening film with signature tune (29"). Title 'DR.WHO' appears @16" in, 2nd title @ 23", 3rd @ 25"; 4th @ 27"; at 29" fade/fade up to roller caption & voice-over

TIMING

2. Duration of programme timed on V.T. machine/film footage counter 21'13"
- timed on stop watch 21'13"
3. Duration of end sequence (timed from appearance of FIRST WRITTEN CREDIT to the END OF PROGRAMME. This information is VITAL, and is used to cue the next programme). 50"
- (Sig.tune 3" earlier 53")

CLOSING

4. Wording of FIRST closing CAPTION: DR. WHO TOM BAKER
5. Wording of FINAL closing CAPTION: Directed by DAVID MALONEY BBC tv Cop.'76
6. If programme does not end with the fade down of the final caption give details

PREVIOUS TRANSMISSION(S)

7. Date(s) 30.10.76
- Duration of Last Transmission 21'13"
- If the programme has been edited since the last T.X. give details.

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed

Checked by person now responsible Date 29th June 1977



PROG. TITLE				REPEAT TRANSMISSION FORM: Films and Recorded Programmes			
DOCTOR WHO (4P)				Distribution		Denotes Recipient	
Ep.2 "The Deadly Assassin"				To:—		Room No. and Building	
Proj. No(s) 02347/8052				PRESENTATION DESK (Tel.Ext. (The Yellow & One White copies + 2 Scripts)		4093 T.C.	
Rec. No./ Film Gauge VTC/6HT/B.12106/ED				Dept. Org.: (White)		404 Threshold *	
Spool No. 410092							
T.X. Date		Week(s)	Mono/Colour	Channel			
11.8.77		32	COLOUR	BBC-1			
				File copy (White)		✓ 1	
Person now Responsible				Room No.	Building	Tel. Ext.	Home Tel. No.
Graham Williams				505	Union		

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

### OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown

Stock opening film with signature tune (29"). Title 'DR.WHO' appears @ 16" in; 2nd title @ 23"; 3rd @ 25"; 4th @ 27"; at 29" cut to studio shot of DR.WHO in Service Gallery.

### TIMING

2. Duration of programme timed on V.T. machine/film footage counter 24'44"
- timed on stop watch 24'44"
3. Duration of end sequence (timed from appearance of FIRST WRITTEN CREDIT to the END OF PROGRAMME. This information is VITAL, and is used to cue the next programme). 50"  
(Sig.tune starts 3" in/ 53")

### CLOSING

4. Wording of FIRST closing CAPTION: DR. WHO TOM BAKER
5. Wording of FINAL closing CAPTION: Directed by DAVID MALONEY BBC tv Cop.'76
6. If programme does not end with the fade down of the final caption give details .....

### PREVIOUS TRANSMISSION(S)

7. Date(s) 6.11.77 Duration of Last Transmission 24'44"
- If the programme has been edited since the last T.X. give details.

**REMARKS** To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed .....

Checked by person now responsible ..... Date 22.6.77



PROG. TITLE				DOCTOR WHO (4P)				REPEAT TRANSMISSION FORM: Films and Recorded Programmes				
Episode(s) / Sub. Title				Ep.3 "The Deadly Assassin"				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				02347/8053				To:—		Room No. and Building		
Rec. No./ Film Gauge				VTC/6HT/B.12306/ED				PRESENTATION DESK (Tel.Ext. (The Yellow & One White copies + 2 Scripts)		4093 T.C.		2
Dept. Org.: (White)				404 Threshold				* 1				1
Spool No.				410093								
T.X. Date		Week(s)		Mono/Colour		Channel						
18.8.77		33		COLOUR		BBC-1		File copy (White)				1
Person now Responsible				Room No.		Building		Tel. Ext.		Home Tel. No.		
Graham Williams				505		Union						



WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown
- Stock opening film with signature tune (29"). 1st title DR.WHO at 16"; 2nd title @ 23"; 3rd @ 25"; 4th @ 27". At 29" cut to film sequence DR./shell whistles around him - and smoke fx.

TIMING

2. Duration of programme timed on V.T. machine/film footage counter 24'14"
- timed on stop watch 24'14"
3. Duration of end sequence (timed from appearance of FIRST WRITTEN CREDIT to the END OF PROGRAMME. This information is VITAL, and is used to cue the next programme). 50"  
53" (Sig.tune starts 3"/ earlier)

CLOSING

4. Wording of FIRST closing CAPTION: DR.WHO TOM BAKER
5. Wording of FINAL closing CAPTION: Directed by DAVID MALONEY BBC tv Cop.'76
6. If programme does not end with the fade down of the final caption give details

PREVIOUS TRANSMISSION(S)

7. Date(s) 13.11.76 Duration of Last Transmission 24'20"
- If the programme has been edited since the last T.X. give details.
- 6" of music and action has been edited from the final sequence owing to previous complaints of violence

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed

Checked by person now responsible Date 30.6.77



PROG. TITLE				REPEAT TRANSMISSION FORM: Films and Recorded Programmes				
DOCTOR WHO (4P)				Distribution		Denotes Recipient		No of Cop
Episode(s) / Sub. Title				To:—		Room No. and Building		
Ep.4 "The Deadly Assassin"				PRESENTATION DESK (Tel.Ext. (The Yellow & One White copies + 2 Scripts)		4093 T.C.		2
Proj. No(s)				Dept. Org.: (White)		*		1
1234567890								
Rec. No./ Film Gauge								
VTC/6HT/B12307/ED/ED								
Spool No.								
410696								
T.X. Date		Week(s)	Mono/Colour	Channel				
28.8.77		34	COLOUR	BBC-1				
Person now Responsible				Room No.	Building	Tel. Ext.	Home Tel. No.	
Graham Williams				505	Union			

WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown

Stock opening film with signature tune (28"); 1st title DR.WHO @ 16"; 2nd title @ 23"; 3rd @ 25"; 4th @ 27". CUT TO FILM of GOTH holding Doctor Who under water.

TIMING

2. Duration of programme timed on V.T. machine/film footage counter

24'20"

timed on stop watch

24'20"

3. Duration of end sequence (timed from appearance of FIRST WRITTEN CREDIT to the END OF PROGRAMME. This information is VITAL, and is used to cue the next programme)

50"

53"

(Sig.tune starts 3"/earlier

CLOSING

4. Wording of FIRST closing CAPTION: DR.WHO TOM BAKER

5. Wording of FINAL closing CAPTION: Directed by David Maloney BBC Cop.'76

6. If programme does not end with the fade down of the final caption give details

PREVIOUS TRANSMISSION(S)

7. Date(s) 20.11.76

Duration of Last Transmission 24'20"

If the programme has been edited since the last T.X. give details.

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed

Checked by person now responsible Date 16.8.77

P/2066 3.73



PROG. TITLE				DOCTOR WHO (4P)				REPEAT TRANSMISSION FORM: Films and Recorded Programmes				
Episode(s) / Sub. Title				Ep.4 "The Deadly Assassin"				Distribution		Denotes Recipient		No of Cop
Proj. No(s)				02347/8054				To:—		Room No. and Building		
Rec. No./ Film Gauge				VTC/6HT/B.12307/ED				PRESENTATION DESK (Tel.Ext. (The Yellow & One White copies + 2 Scripts)		4093 T.C.		2
Spool No.				410094				Dept. Org.: (White)		404 Threshold *		1
T.X. Date		Week(s)	Mono/Colour	Channel		File copy (White)				✓ 1		
25.8.77		34	COLOUR	BBC-1								
Person now Responsible				Room No.		Building		Tel. Ext.		Home Tel. No.		
Graham Williams				505		Union						



WHEN THIS PROGRAMME IS BROADCAST IT WILL BE PART OF A CAREFULLY PLANNED SEQUENCE. IF ANY OF THE FOLLOWING INFORMATION IS INCORRECT OR INCOMPLETE THE SUCCESSFUL TRANSMISSION OF THIS AND OTHER PROGRAMMES IN THE SEQUENCE MAY BE JEOPARDISED.

PRESENTATION IS NOT ABLE TO REHEARSE PROGRAMMES PRIOR TO TRANSMISSION.

OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown
- Stock opening film with signature tune (28"); 1st title DR.WHO @ 16"; 2nd title @ 23"; 3rd @ 25"; 4th @ 27". CUT TO FILM of GOTH holding DR.WHO under water

TIMING

2. Duration of programme timed on V.T. machine/film footage counter 24'34"
- timed on stop watch 24'34"
3. Duration of end sequence (timed from appearance of FIRST WRITTEN CREDIT to the END OF PROGRAMME. This information is VITAL, and is used to cue the next programme). (Sig.tune starts 3"/earlier 50" 53")

CLOSING

4. Wording of FIRST closing CAPTION: DR.WHO TOM BAKER
5. Wording of FINAL closing CAPTION: Directed by David Maloney BBC Cop.'76
6. If programme does not end with the fade down of the final caption give details

PREVIOUS TRANSMISSION(S)

7. Date(s) 20.11.76 20.11.76 Duration of Last Transmission 24'34"
- If the programme has been edited since the last T.X. give details.

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

Signed

Checked by person now responsible Date 30.6.77



TRANS WEEK NO.	31
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TRANS. DATE	Thursday, August 4th 1977
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TIME	18.20
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## RADIO TIMES BILLING

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DOCTOR WHO

starring TOM BAKER

in  
THE DEADLY ASSASSIN

A four-part story by  
ROBERT HOLMES

PART ONE

Death strikes in the dark cloisters of  
the Time Lord Capitol. The Doctor,  
alone now, is a hunted fugitive in the  
city that was once his home ...

Doctor Who .....	TOM BAKER
The President .....	LLEWELLYN REES
Commander Hilred .....	DEREK SEATON
Castellan Spandrell .....	GEORGE PRAVDA
Co-ordinator Engin .....	ERIK CHITTY
Voice .....	HELEN BLATCH
Chancellor Goth .....	BERNARD HORSFALL
Commentator Runcible .....	HUGH WALTERS
Cardinal Borusa .....	ANGUS MACKAY
The Master .....	PETER PRATT
Time Lords .....	JOHN DAWSON
	MICHAEL BILTON
Gold Usher .....	MAURICE QUICK

Incidental Music by DUDLEY SIMPSON

Lighting BRIAN CLEMETT

Sound CLIVE GIFFORD

Designer ROGER MURRAY-LEACH

Producer PHILIP HINCHCLIFFE

Directed by DAVID MALONEY

First shown on BBC-1 on 30th October 1976

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TRANS WEEK NO.	32
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TRANS. DATE	Thursday, August 11th 1977
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TIME	18:20
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DOCTOR WHO

starring TOM BAKER

in  
THE DEADLY ASSASSIN

A four-part story by  
ROBERT HOLMES

PART TWO

The Doctor stands trial for his life.  
And an old, remorseless foe gloats  
triumphantly.

Doctor Who .....	TOM BAKER
The President .....	LLEWELLYN REES
Chancellor Goth .....	BERNARD HORSFALL
Commander Hilred .....	DEREK SEATON
Commentator Runcible .....	HUGH WALTERS
Time Lord .....	JOHN DAWSON
Cardinal Borusa .....	ANGUS MACKAY
Castellan Spandrell .....	GEORGE PRAVDA
Co-ordinator Engin .....	ERIK CHITTY
The Master .....	PETER PRATT

Incidental Music by DUDLEY SIMPSON

Costume JAMES ACHESON & JOAN ELLACOTT

Designer ROGER MURRAY-LEACH

Producer PHILIP HINCHCLIFFE

Directed by DAVID MALONEY

First shown on BBC-1 on 6th November 1976

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TRANS WEEK NO.	33
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TRANS. DATE	Thursday, August 18th 1977
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TIME	18:20
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Colour	BBC-1

DOCTOR WHO

starring TOM BAKER

in  
THE DEADLY ASSASSIN

A four-part story by  
ROBERT HOLMES

PART THREE

"You were a fool to venture into  
my domain!" The odds are all against  
the Doctor in his desperate battle for  
survival with a faceless enemy.

Doctor Who .....	TOM BAKER
Chancellor Goth .....	BERNARD HORSFALL
Castellan Spandrell .....	GEORGE PRAVDA
Co-ordinator Engin .....	ERIK CHITTY
The Master .....	PETER PRATT
Solis .....	PETER MAYOCK
Fight arranger .....	TERRY WALSH

Incidental Music by	DUDLEY SIMPSON
Film Cameraman	FRED HAMILTON
Make Up	JEAN WILLIAMS
Designer	ROGER MURRAY-LEACH
Producer	PHILIP HINCINCLIFFE
Directed by	DAVID MALONEY

First shown on BBC-1 on 13th November 1976

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TRANS  
WEEK NO. 34

TRANS.  
DATE Thursday, August 25th 1977

TIME 18.20

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DOCTOR WHO

starring TOM BAKER

in  
THE DEADLY ASSASSIN

A four-part story by  
ROBERT HOLMES

PART FOUR

The mystery is solved.  
But it seems there is no  
way now of stopping the Master  
from destroying the Time Lords.

Doctor Who .....	TOM BAKER
Chancellor Goth .....	BERNARD HORSFALL
The Master .....	PETER PRATT
Co-ordinator Engin .....	ERIK CHITTY
Castellan Spandrell .....	GEORGE PHAVDA
Cardinal Borusa .....	ANGUS MACKAY
Commander Hilred .....	DEREK SEATON
Voice .....	HELEN BLATCH
Fight Arranger .....	TERRY WALSH

Incidental Music by	DUDLEY SIMPSON
Lighting	BRIAN CLEMETT
Sound	CLIVE GIFFORD
Designer	ROGER MURRAY-LEACH
Producer	PHILIP HINCHCLIFFE
Directed by	DAVID MALONEY

First shown on BBC-1 on 20th November 1976

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